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ABSTRACT

The articles in this special journal issue discuss specific methods and procedures for use by teachers in developing student competency in the use of English as a second language. Specific topics covered in the 12 articles are (1) teaching the functional usages of language, (2) teaching the persuasive uses of language, (3) developing the interpersonal controlling function of language, (4) the role of feelings in the teaching of English as a second language, (5) training in communicative competence, (6) the informing function in second language instruction, (7) teaching speakers of other languages the art of gathering information, (8) the ritualizing function of communication, (9) experimental methods for teaching the ritualizing function of communication, (10) using speech communication methods to teach the imagining function to speakers of other languages, (11) creative communication methods for teaching the imagining function to speakers of other languages, and (12) communication effectiveness. (FL)

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Wayne H. Oxford, Editor

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SPECIAL EDITION

TEACHING COMMUNICATION COMPETENCIES TO SECOND LANGUAGE LEARNERS

David D. Hudson, Guest Editor

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From the President

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Donald W. Klopf
President

A WORD FROM THE EDITOR

This Special Edition is a most welcome addition to the ever lengthening list of special editions published by Communication. I am deeply grateful to Dr. David Hudson for his skilled editing of this publication, as well as to the authors who have so generously contributed their time and expertise to this worthy project.

Wayne H. Oxford
Editor
Communication

FROM THE GUEST EDITOR

Teachers of English as a second language generally are concerned with helping students "use" the language with some degree of competence. As Francis Johnson, former Professor of English at the University of Papua and New Guinea, has pointed out, language learning

> requires interpersonal responsiveness, rather than the mere production of language which is truthful, honest, accurate, stylistically pleasing, etc., those characteristics which look at language rather than at behavior, which is the social purpose of language. Our end product is surely getting things done, easing social tensions, goading ourselves into doing this or that, and persuading others to do things. Communication arises when language is used as such interpersonal behavior, which goes beyond meaningful and truthful manipulation of language symbols.[1]

It is common practice for language teachers to be interested in helping students improve their ability to converse in the new language, but as Johnson suggests, students must also understand the social meaning and rules for language usage. This journal argues that language learning must include not only knowledge of the linguistic forms of language, but also an understanding of the "appropriate" uses of these forms.

Speech communication educators refer to the appropriate use of language in different situations as "communication competence." They note that the proper use of language is more than a linguistic learning of specific sounds and patterns--a person's knowledge of the grammatical structures of a language does not necessarily include the ability to use these forms. Instead, they argue that communication competence involves the socially appropriate use of language to (1) control behavior through persuasion and argument, (2) express and respond to feelings and attitudes, (3) offer and seek information, (4) maintain social relationships and demonstrate culturally appropriate amenities, and (5) role play and dramatize. The contributors to this special edition of Communication argue that teaching these uses or "functions" of communication is a necessary step in language learning and, therefore, must be included in the educational process. One of the themes that holds throughout this journal is that training in communication competence should be an important part of second language instruction.

This journal then, provides a discussion of some specific methods and procedures for developing competency in the use of English as a second language. Articles outline practical procedures and techniques for developing the functions of communication. It should be emphasized, however, that although the functions are treated as separate categories, a singular method or procedure may serve to develop a number of functions simultaneously.

I would like to extend my appreciation to the scholars who contributed to this journal. Their articles offer classroom teachers and the trainers of such teachers a variety of ways to teach communication competence to speakers of other languages. In addition, I wish to express my thanks to Dr. Donald W. Klopf, Chairman of the Department of Speech at the University of Hawaii at Manoa and President of the Communication Association of the Pacific--International. I am grateful to him for his support of this project and for the many useful suggestions and ideas he provided. Finally, I would like to thank Mr. Ralph K. Naito for his skill and help in preparing the final manuscript.

---

[1] Francis C. Johnson, personal communication, July 31, 1970. Cited in Christina Bratt Paulston and Mary Newton Bruder, Teaching English as a Second Language: Techniques and Procedures (Cambridge, Mass.: Winthrop, 1976), p. 56.

David D. Hudson
Guest Editor

TEACHING THE USES OF LANGUAGE

R. R. Allen and Constance K. Knop*

> Today's textbooks and syllabuses are organized around structural form. A deadly predictability of grammatical structure exists--evidently to assure the instructor and the learner that noun gender will always be taught at one particular time during the course and the partitive at another.
>
> Harlow[1]

The headnote to this article expresses a nagging doubt harbored by many teachers of foreign language courses throughout the world. Conventionally, foreign languages are taught by organizing instruction around the features of the linguistic code itself (the grammar, vocabulary, and system of pronunciation of the language in question). However, as teachers and students of foreign language instruction encounter native users of the language in question, they experience stress. Knowledge of the grammatical code of a language may provide but feeble clues to the appropriateness of an utterance for a particular audience, in a particular social situation, at a particular time.

Knowledge of the structure of a language, however systematically and painstakenly acquired, does not ensure success when one seeks to use that language in everyday interaction with native speakers. One may have an impressive vocabulary and a sound grasp of structure and still experience difficulty when seeking to use that language in expressing appreciation, attracting the attention of a clerk, taking leave from another, objecting to a statement, or registering a complaint. Similarly, knowledge of a linguistic code is of small value when trying to assign meaning to a raised eyebrow, a crooked smile, a nontraditional handshake, and other physical and vocal cues to meaning. Yet these are precisely the kinds of acts that occur in ordinary communication transactions.

Increasingly, foreign language educators around the world are coming to recognize that "learning a language is learning to communicate"[2] in that language. In response to this realization, dramatic innovations in foreign language pedagogy are emerging. Educators are devising curricula that emphasize and are organized around the functional uses of language in communication. It may be informative to consider the major features of such curricula and their perceived advantages prior to introducing the specific functional communication system that will be elaborated upon at length in the essays that follow.

Features of the Communicative Approach

In the 1970's, educators in Europe began to organize the materials of instruction "around the uses to which language can be put."[3] Although the systems generated by such an approach have been differentially referred to as the communicative syllabus, the functional-notional syllabus, and the unit credit system, certain common features may be identified.

---

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The communicative approach begins with the learner rather than the language. People want to learn a foreign language for varying reasons. The levels and kinds of competence required will differ greatly depending on whether one needs the language as a tourist, an airline pilot, a visiting scholar, or a diplomat. In seeking to design a global system for language learning by adults, the Council of Europe in Strasbourg recognized the inappropriateness of traditional school models of language teaching that begin with the language rather than the learner. Since adults normally have a special reason for learning a language, it is appropriate to discover, first, "who the learners are and what their objectives are in acquiring a foreign language and only subsequently what forms of language they will need to meet these objectives."[4]

The communicative approach reflects a conception of human communication that is multifaceted and dynamic. The syllabus for a learner takes shape in response to such questions as: What is the learner's linguistic background? What topics is the learner likely to address? In what physical or temporal settings will the learner communicate? With whom will the learner communicate? Will the communication relationship be formal or informal? Does the learner require expressive as well as receptive skills? Will the messages initiated or received be oral or written? What social or psychological roles will be played by the learner? Although the particular questions addressed differ across systems of needs assessments,[5] all profiles demonstrate an awareness of the complex facets of communication that must be considered when determining the objectives and content of foreign language instruction.

The communicative approach invites the learner to use language differentially to accomplish various rhetorical intents. The communicative, notional/functional, syllabus organizes instruction around the uses of language rather than around the grammatical forms of language. For example, a tourist in a foreign country will need survival or threshold level skills related to the "notion" of obtaining food in a restaurant. The term notion is used both to refer to a communication situation and to the ideas or topics that are addressed in a situation. In this case, assuming that the tourist has found a McDonald's restaurant, it will be necessary to talk about such things as Big Macs, Quarter Pounders, french fries, and coffee or shakes. But it will also be necessary for the tourist to interpret or initiate several functions, speech acts or types of interaction, related to the notion. In this case the tourist must recognize a request for an order, express a preference, recognize a demand for payment, and assent to that demand. These functions can, of course, be served by various linguistic utterances. A tourist with a notion that it might be pleasant to eat ought to recognize that a request for an order can take on the form "May I help you?" "Your order please," "Yes?" or even "What'll you have, Mac?"

A final feature of the communicative approach should be mentioned--it is cyclical in nature.[6] The various functions of language are reinforced as our tourist learns threshold skills related to securing lodging and, later, language forms appropriate to securing food in a "quality" restuarant with a varied menu of spirits and potables and communication rituals. As language learners grow in language using experiences, they will learn to make finer distinctions in choosing different language registers--"from polite to less polite, from formal to less formal, from remote to intimate relationships."[7]

Perceived Advantages of the Communicative Approach

Proponents of the communicative approach, both in Europe and in the United States, perceive a number of advantages for this approach over traditional methods of language instruction. Four areas of advantage are frequently alleged.

The communicative approach is practical. In traditional foreign language classrooms, students spend years learning the structure and form of a language before they learn its use. By comparison, the communcative approach "ensures that the learner is taught only what is relevant to his or her needs and that this knowledge is easily activated in actual language behavior."[8] Implicit in the teaching of a foreign language is the promise that learners will acquire communicative skills in the language. Advocates of the communicative approach are quick to point out that traditional approaches rarely provide "the practical mastery of the language that could have been anticipated from the amount of time and effort invested."[9]

The communicative approach enhances student motivation. Since students often assign central importance to the oral production and reception of a foreign language,[10] the communicative approach can help motivate students to "stay with" a sustained program of foreign language study. Since this approach provides a minimal level of competence in early stages of instruction and continues to build communication competence as instruction unfolds, students are more likely to persist in and feel rewarded by instruction "than if oral practice were deferred to more advanced levels."[11] It is the rare teacher of a foreign language who does not boast of the motivational value of a foreign food fair, a language camp-out, or a foreign art fair. If using a language motivates language learning, a system of language instruction based on communication would seem to have much to commend it.

The communicative approach is pedagogically pleasing. Traditional approaches to the teaching of foreign languages have been characterized as linear; that is, language features are treated in relatively large and discrete chunks that are reviewed but seldom recycled.[12] In contrast, the communicative approach gives early attention to the performance of ordinary speech acts or functions and returns to these acts or functions as the student grows in linguistic knowledge and skill. The approach is, by design, cyclical. A student returns, again and again, to the functional use of language as (s)he grows in linguistic sophistication and understanding.

The communicative approach is flexible. This claim is most often advanced by those associated with elaborate communication systems that involve large-scale organizations and long-term developmental efforts. For example, J. L. M. Trim, Project Director of the Council of Europe's Unit/Credit System, envisions "learning systems with a variety of interchangeable components" that may be organized into "combinations appropriate to different groups of learners."[13] For example, in the Council's Threshold Level System[14] all learners intending to work in an English speaking country would be expected to be able to communicate about such notions as type of work, place of work, training, and prospects using such expressions as: What does the job involve? Where is this work performed? How much does the job pay? Does this work require training? Do you have a pension plan? Those learners with special work needs would receive additional appropriate instruction through English for Specific Purposes (ESP).[15] For example, prospective food service workers would receive instruction focused on specific notions and functions necessary in that profession. They would learn a vocabulary related to foods, restaurant settings, service trappings, and the like. They would also need to learn such standard communication acts as greeting, giving information, taking an order, inquiring about customer satisfaction, and responding appropriately to complaints. Similarly, future secretaries, bank tellers, hotel personnel, and tour leaders all have special communication needs requiring different combinations of instructional components.

Utilizing the Communicative Approach in the Classroom

While the communicative approach may be used to totally restructure the materials of instruction, it may also be used to supplement and enrich traditional approaches to the teaching of English as a second language. In this section, consideration will be given to the means through which teachers may adapt classroom practices to encourage the use of the English language.

In 1976, the Speech Communication Associations's National Project on Speech Communication Competencies[16] chose five communication functions as focal points around which speech communication instruction can be organized. Based on the work of Wells,[17] these functions represent broad categories or families of communication acts. Taken collectively, they embrace the major uses of communication in social life.

Since each of these functions will receive focused attention in succeeding essays, it is sufficient at this time to review them briefly. The five categories of communcation acts chosen by participants in the National Project are controlling, expressing feelings, informing, ritualizing, and imagining.

There are numerous occasions each day when we seek to control the behavior of another or others. We command, suggest, bargain, contract, persuade, and argue to get other people to believe or behave as we would have them believe or behave. Similarly, we are the recipients of numerous messages each day that seek to influence our attitudes, values, or behavior. When bombarded by such messages, we are well advised to listen critically. Of course, controlling messages may be written and read as well as spoken or heard.

Communication also enables us to express our feelings. Through the expressive modes, speaking and writing, we are able to share our feelings of joy, surprise, anger, disappointment, love, respect, and concern. As empathic listeners and readers, we try to understand and relate to the feelings expressed by others.

Through the informing function we share information by engaging in such communication acts as naming, defining, describing, and giving directions. As informative listeners and readers we ask questions, follow directions, summarize, clarify, and organize ideas as we seek to process the informative messages that we encounter each day.

We find daily occasions to engage in ritualizing. We greet one another, take leave appropriately, banter, joke, take turns in conversation, and otherwise engage one another in socially appropriate and conventional ways. Similarly, as listeners and readers, we are aware of formal conventions and detect errors in protocol and violations of social expectations.

Finally, we use communication to engage in imagining. We daydream, fantasize, speculate, role-play, dramatize, and theorize about life as it is or might be. Similarly, as appreciative listeners and readers, we enjoy the creative communications that are the products of the imagining of other people.

Given this system for looking at the functions of communication, creative teachers can ensure that their students are given frequent opportunities to use language in functional communication transactions. The suggestions that follow are general guidelines for implementing the communicative approach.[18] More specific suggestions will be presented in the essays that follow.

Be sensitive to functional communicative acts exchanged by students in the classroom. Before, during, and at the termination of a class period, students engage in a number of communication transactions that may inspire instruction in communicative usage. For example, a student may compliment another student, in the native language, about his or her appearance. The teacher may use this event to talk about how one compliments another in the English language (expressing feeling). In talking about the language used in giving compliments, the teacher should identify differing registers ranging from "You look lovely today" to "I like your new hair style" to "Wow, your hairdo is great." Attention may then be given to common responses to compliments in the target culture ranging from a simple "thank you" to "I'm glad you like it," to "I think it's neat, too." Students may then role play the giving and receiving of compliments in English given various participants and communicative settings.

Be sensitive to the communicative acts directed toward you by students. In ordinary classroom exchange, students will address remarks to the teacher that are representative of each of the functions of communication identified above. For example, American students are fond of complaining as a means of influencing (controlling) the teacher's behavior. If a student implicitly or explicitly registers a complaint, the creative teacher may seize the opportunity to talk about how people complain in the target language and culture. For example, the teacher might focus on the communication acts used by American students to complain about the notion of homework: "Not more homework!" "You give more homework than any other teacher in the school." "We have examinations tomorrow in our other classes, we don't have time for homework." The creative teacher may also identify common responses to complaints from students by American teachers: "It won't take that long." "If you quit complaining and start working, you can finish the assignment in no time at all." "Stop complaining! It won't do you any good." The students may then be invited to role play people initiating and responding to complaints in the target language.

Be aware of out-of-class student activities. Student activities are important sources of motivation. For example, students may be looking forward to being spectators at an important sporting event. You might use this impending event to talk about the ways that people cheer (ritualizing) at sporting events in the target culture and in the target language. Similarly, students who are looking forward to a school social function may be interested in how American and other English-speaking students ask for and accept a date, behave at a social function, and take their leave of each other at the conclusion of a date or social function. When students learn to perform communicative acts in a foreign language that are important to them in their native language, foreign language instruction take on relevance and significance.

Be aware of the communicative acts that you perform as a teacher in daily classroom interactions. Teachers engage in a variety of functional communication acts as they go about the job of teaching. For example, teachers define, explain, give directions, answer questions, and summarize (informing). Similarly, teachers engage in communication acts related to controlling, expressing feeling, ritualizing, and imagining. As teachers perform these functions, they should use a variety of different encodings in carrying out the function and should talk about subtle differences in meaning assigned to similar expression by "adding a 'please,' employing the conditional, or using a more indirect approach, such as suggesting rather than ordering, . . . [to] provide students with more examples to use for a given function and . . . [to] teach them structures that are likely to encourage cooperation from a native."[19]

Use textual materials as a stimulus for instruction about communicative usage. Although current textbooks include sample dialogues to exemplify common structures and grammatical points, creative teachers may use these dialogues to stimulate talk about communication functions and registers. For example, when a textbook illustration has a friend asking "Are you going to the movies?" is (s)he requesting information, seeking an invitation, or admonishing? As Knop has noted, "analysis of the effects of questions in many interactions may show that the function of the question is not to gain information but to make suggestions, influence someone, or give an indirect command."[20] Other language forms also function in different ways. For example, a simple statement such as "It is six o'clock" may be providing information, suggesting that a meeting terminate, or commanding someone to get dinner on the table, depending on the context and the relationship of the speakers.

Similarly, teachers can ask students to analyze the use of registers in textbook illustrations. Is the expression polite or rude? Is the expression formal or informal? How would the expression be adapted to render it appropriate for a person of high status? Through an analysis of the communicative use of textbook illustrations, students may grow in their understanding of language use as they grow in their knowledge of language structure. As Knop has observed, "students need to be aware of and comprehend these different levels of interactions in a language if they are going to understand and enjoy films, comics, magazines, or any other spoken or written interchanges in the second language."[21]

Following the analysis of registers in a sample dialogue, the teacher can create a sociolinguistic "pattern practice" in which a function is encoded at different register levels. For example, "Pardon me?" in a dialogue could be analyzed as a high register encoding for the function of expressing misunderstanding. A sequence of encoding could then be developed and practiced, such as "What did you say? What was that? What? Come again? Huh?," going from formal register to informal. Application in role-playing could ensue; the teacher, pretending to be a professor, a guest, an older relative, a fellow student, a sibling, could mumble an utterance while the students react appropriately to the person being role-played by the teacher.

Provide opportunities for students to practice listening comprehension. Several studies have shown that extended listening practice has a positive effect on the development of speaking skills and on the retention of utterances.[22] Having students listen several times to a tape recorded dialogue before they practice it orally will give them time to absorb and retain the sounds and words. At the same time, this listening period will provide an opportunity for the students to identify the types of interactions that are occuring.

Sexton suggests giving students a list of possible functions that may be operative during the dialogue.[23] For each sentence they listen to, the students choose which of the listed functions they think that utterance is carrying out. Of course, prior to listening to the dialogue, students need to know the situation and the relationship of the speakers in order to anticipate possible types of interactions. For example, if the situation concerns use of the television set, interactions and functions will undoubtedly differ depending on whether the dialogue is between a brother and sister, a child and a parent, a child and a grandparent, or between spouses. In actual communication, we all "guess" at the function of an utterance on the basis of our relationship to the speaker, our knowledge of the situation, previous utterances, and the speakers' nonverbal behavior. This type of listening analysis will help students become more sensitive listeners and more knowledgeable interpreters of the functions of utterances.

Brown advocates additional listening practice as a follow-up to oral mastery of dialogues.[24] Students listen to a replay of the dialogue and answer specific questions, such as: Who is dominating the conversation? How is that accomplished? Does Mary agree with John or not? How does she indicate that? How does Peter signal that he is ready to leave? How does he call an end to the conversation? On the basis of familiar materials, students now listen for the social and human interactions that language exchange can convey. This is useful training for becoming aware of the communicative impact of utterances; it is also a means of providing varied reviews of the basic materials. Brown's approach would encourage students to listen not just to what is being said but also to how it is being said, with whom, for what purpose, and with what effect--i.e., to listen for the social interaction of the dialogue.

This article has sought to place in perspective the functional approach to curriculum development that will be illumined in the essays that follow. In Europe, the communicative approach to second language syllabus design has prospered. The advantages of this approach have been widely recognized by scholars both in Europe and the United States. Although fully articulated communicative syllabi and textual materials may be years in the making, creative teachers may use the communicative approach to enrich and supplement current foreign language instruction.

NOTES

[1] Linda L. Harlow, "An Alternative to Structurally Oriented Textbooks," Foreign Language Annals, 11, No. 5 (October 1978), 559.

[2] D. A. Wilkins, "Learning a Language is Learning to Communicate," in A European Unit/Credit System for Modern Language Learning by Adults (Strasbourg: Council of Europe, 1978), pp. 6-8.

[3] Harlow, 559.

[4] Wilkins, p. 7.

[5] J. A. Van Ek, "The Threshold-Level," in *A European Unit/Credit System for Modern Language Learning by Adults* (Strasbourg: Council of Europe, 1978), pp. 8-11; John Munby, *Communicative Syllabus Design* (Cambridge: Cambridge University Press, 1978).

[6] Harlow, 560.

[7] Constance K. Knop, "Notional-Functional Syllabus: From Theory to Classroom Applications," in *A Global Approach to Foreign Language Education*, ed., Maurice W. Conner (Skokie, Ill.: National Textbook Company, 1981), p. 111.

[8] Wilkins, p. 7.

[9] Wilkins, p. 6

10 Albert Valdman, "Communicative Use of Language and Syllabus Design," *Foreign Language Annals*, 11, No. 5 (October 1978), 568.

[11] Valdman, 568.

[12] Valdman, 575.

[13] J. L. M. Trim, "A European Unit Credit System," in *A European Unit/Credit System for Modern Language Learning by Adults* (Strasbourg: Council of Europe, 1978), p. 2.

[14] J. A. Van Ek, *Systems Development in Adult Language Learning* (Strasbourg: Council of Europe, 1975).

[15] Munby.

[16] R. R. Allen and Kenneth L. Brown, *Developing Communication Competence in Children* (Skokie, Ill.: National Textbook Company, 1976).

[17] Gordon Wells, *Coding Manual for the Description of Child Speech* (Bristol, England: University of Bristol School of Education, 1973).

[18] These guidelines are based on the work of Knop, pp. 114-119.

[19] Knop, pp. 116-117.

[20] Knop, p. 118.

[21] Knop, p. 119.

[22] See, for example: James J. Asher, Jo Anne Kusudo, and Rita De La Torre, "Learning a Second Language Through Commands," *Modern Language Journal*, 58 (1974), 24-32; Valerian A. Postovsky, "Dealy in Oral Practice in Second Language Leraning," *Modern Language Journal*, 58 (1974), 229-239; Earl W. Stevick, *Meaning, Memory and Method* (Rowley, Mass.: Newbury House, 1976).

[23] Malcolm Sexton, Communicative Activities in Second Language Learning (Unpublished paper presented at a meeting of the Goethe House Institute, Chicago, Ill.: April 27, 1981).

[24] Gillian Brown, "Understanding Spoken Language," TESOL Quarterly, 12 (1978), 271-283.

PERSUASIVE COMMUNICATION: THEORY AND APPLICATION

Barbara Warnick*

--A salesman interviews a prospective client and describes a new product line in which he hopes to interest the client.

--A defense lawyer attempts to convince a judge that her client's case should be dismissed on a legal technicality.

--A wife explains to her husband why the family should go to a different vacation spot this year.

--A teacher urges a student to turn in assignments promptly and to work more carefully.

In all of these cases, attempts at persuasion are taking place. Whatever the nature of our professional and personal lives, we cannot escape the influence of persuasive messages, nor can we avoid situations in which we must influence others. Persuasion occurs in many forms and in many situations--small group meetings, interviews, informal social interactions, and public speeches. Wherever persuasive communication occurs, its essential features remain the same. Bettinghaus defined persuasion as "a conscious attempt by one individual to change the attitudes, beliefs, or behavior of another individual or group of individuals through transmission of some message."[1] His definition includes the five major elements of persuasion--a message source, a receiver or group of receivers, persuasive content, the intent to influence, and a specifically desired effect (behavior or attitude change). My purpose in this essay will be to describe briefly each of these elements and to indicate some activities and projects which English as a Second Language (ESL) students could use to develop their ability to persuade others. A unit such as the one I'm suggesting here could help students become more competent communicators and discriminating critical receivers of persuasive messages, both in English and in their native language.

I should like to stress that this essay will be directed only to the teachers of older ESL students (age 12 and over). Teaching persuasive skills to younger children is probably inappropriate, because they have not developed a repertoire of persuasive behaviors in their native language. Younger children seem to lack the cognitive complexity and role taking abilities needed for effective persuasion. Flavell et al. asked children and young people approximately 9 years, 12 years, and 16 years old to generate persuasive messages. They reported that "the size of the subjects' repertoire was strongly age dependent. The number of different arguments, the various types of arguments, the mean persuasive effectiveness, and the tendency for messages to become less hard sell--all increased with age."[2] Furthermore, the higher order reflective thinking needed to solve problems and implement decision-making strategies does not develop until the individual is well into adolescence.

---

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Persuasion Theory: Ethos, Pathos, and Logos

Effective persuasion results when all three components of the persuasive message--ethos, pathos, and logos--are combined. Ethos refers to the credibility of the message source; pathos depends on the speaker's ability to appeal to the receiver's needs, values, and emotions; and logos refers to the logical argumentation used in the message. Competent persuaders know how to analyze their audience to determine the needs and values of their listeners, and they are also able to adjust their appeals in ways that will cause their audience to accept them.

Ethos, or source credibility, is an indispensible element in persuasion. Ethos is composed of many factors which arise from listeners' perceptions of a speaker. Those who have studied persuasion in English-speaking cultures have found that people are most readily persuaded by speakers who are trustworthy, competent, attractive, dynamic, and similar to them in background and attitude.[3] This may not be true in other cultures. In certain cultures, for example, the initial status of the speaker--his age and social class--may be much more important than his attractiveness or dynamism. ESL students should be reminded that the ways in which they are perceived when they attempt to persuade others will depend on the cultural orientation of their receivers. The remainder of this discussion, therefore, will be based on the assumption that the receivers of persuasive messages are judging speakers by Anglo-American cultural standards.

Experimental evidence indicates that of the five factors of source credibility listed above, competence is the most important.[4] Competent speakers are those who are highly knowledgeable about their subject matter. The appearance of competence comes with age, experience, and educational background, but even young speakers can appear competent if they speak only on topics about which they are knowledgeable and if they support their arguments with evidence from sources which are accepted as credible by their listeners. They should also make their prior experience with and knowledge of the topic known to their listeners, as long as they can do so without appearing immodest or over confident.

Another important aspect of source credibility is trustworthiness. Speakers appear trustworthy when they are sincere and honest and are not motivated by profit or self interest. Listeners will trust speakers who seem concerned about the welfare of the audience. As commonsensical as this may sound, some persuaders attempt to disguise their intent to persuade and approach their listeners in a deceptive and manipulative way. They are often unsuccessful. Furthermore, an honest approach often enhances persuasion. Simons compared situations in which persuaders revealed their intent to persuade early in their messages with situations in which speakers did not admit their persuasive intent. He concluded that "whatever the theoretical grounds for disguising or disclosing intent, the available experimental evidence suggests that revelation of intent to persuade seldom impairs communication acceptance in any significant way and often enhances it."[5]

Attractiveness and similarity are also areas of source credibility over which a speaker exercises some control. Persuaders should recognize the fact that listeners identify more readily with speakers to whom they are attracted and who are similar to them than with those to whom they are less favorably oriented. In designing their persuasive messages, speakers should be encouraged to stress the attitudes and ideas which they and their audience share before broaching subjects about which they may be in disagreement. This is called the "common ground" approach to persuasion, and it tends to increase the acceptability of highly controversial persuasive appeals. Appearance is also a major factor in the perceived attractiveness and similarity of the message source. One does not arrive at a job interview or appear before a local civic group wearing casual attire. When communicating across cultures, those who wish to create a favorable impression are well advised to arrange their appearance so as to minimize cultural differences. In the absence of evidence to the contrary, they should recognize that receivers will feel less threatened by and more receptive to persuasive messages which originate with people with whom they can in some way identify.

Of all the factors of source credibility, dynamism is the one which is most problematic for cross cultural communication. Dynamism depends on nonverbal codes which differ greatly from one culture to another. Larson called this factor "mysterious and elusive," and he equated it with a kind of charisma.[6] Burgoon and Saine have described the nonverbal factors which contribute positively to source credibility in American culture. Dynamic speakers speak audibly, maintain constant eye contact when speaking, use plenty of gestures and appear relaxed and poised.[7] Of these, perhaps the most important is eye contact. ESL students should be reminded that, in English speaking countries, speakers look directly at the listener when talking and tend to look away when listening (regardless of whether they are talking to superiors, peers, or subordinates). Certainly, a constant unrelieved stare at any time is disconcerting, but when speakers look at the floor, at least in American culture, they are perceived as untrustworthy. Those who are learning a second language should also be encouraged to learn a second nonverbal code, and in regard to persuasive communication, should be prepared to speak audibly and maintain eye contact.

We have seen, then, that ethos is a crucial factor in persuasion. Speakers with high ethos will appear quite knowledgeable about their subject and will be genuinely interested in the well-being of their listeners. They will reveal their purpose and will not attempt to deceive or manipulate their audience. They will be trusted because the audience is favorably oriented toward them and and identifies with them. Persuasive communicators will appear relaxed and interested in their listeners' reactions to what they say. They will be able to understand and predict those reactions because they will have analyzed their audience and will understand their needs and values. This brings us to the second major component of persuasion--pathos.

Receivers' reactions to persuasive messages are influenced by many factors--their attitudes toward the speaker, toward the topic being discussed, and toward the situation in which communication takes place. Speakers who expect to persuade listeners should be sensitive and informed about audience needs and values. Sometimes discovering what these needs and values are is a complicated process, but it is necessary if the persuader wants to make the best use of audience appeals.

Studies of American values have indicated that Americans value efficiency, progress, technological advancement, personal success, independence, and autonomy, power, privacy, companionship, and generosity.[8] American value hierarchies contrast markedly with the values of certain Eastern cultures which have a high regard for authority, custom, tradition, and close family ties. ESL students who expect to persuade people from other cultures should be aware of these differences. Sociological, political, psychological, religious, and pragmatic values often conflict with each other, and communicators need to know which values are most important and relevant to their audiences. This knowledge can be gained through audience analysis.

One way to find out about receivers' orientations is to ask them questions and listen carefully to their responses. Those who seek to persuade often neglect their receivers' responses and concentrate only on their own purposes. But sensitive communicators listen carefully to others' responses and objections to what they say. If recipients of persuasive messages see that persuaders are able to recognize and respond to their questions, they will be more likely to be persuaded. Paraphrasing--repeating back what the listener says in one's own words--and using open questions can be useful in achieving a mutual understanding. Questions like, "Why do you feel this way?" and "What do you think should be done?" are preferable to questions which call for yes/no answers.

Those who plan to direct a persuasive message to a small or a large group can find out a good deal about the audience's values and attitudes ahead of time. They can read the publications of the group to get some impression of its ideology. Media reports, books, and pamphlets about the group can yield valuable information. Conversations with group members and others who know individuals in the group are useful. As Bradley observed, "the more unfamiliar the speaker is with the area in which the speech is to be given, the more difficult it is to accumulate data."[9] Unfortunately, this is of scant comfort to individuals who are not only speaking in a second language but who are also unfamiliar with the cultural norms and values of their prospective audiences. Thorough preparation and efforts to gather as much advance information as possible are the only solutions to this problem.

Another aspect of audience orientation about which persuaders should be informed ahead of time is attitude toward the specific topic to be discussed. Listeners may be apathetic or uninterested, in which case the speaker should make every effort to gain their attention and make the topic seem immediate and important to them. They may be hostile toward the speaker's proposal so that (s)he will have to begin by establishing common ground and stressing areas in which (s)he and the audience agree with each other. Or listeners may be neutral or favorable toward the topic, in which case the speaker's purpose will be simply to move them closer to his or her point of view.

Audience analysis, then, is the first step in message preparation. Audience needs and orientations should determine how the persuasive message is structured, what kinds of evidence and reasons are used to support the speaker's arguments, and how speakers adjust to the situation. The timing of the message is also important. Most English speaking people are very aware of time (perhaps overly concerned about it). If the persuader is planning an interview or a small group meeting (s)he should schedule it at a time which is convenient for the persuadee and should clearly indicate in advance how much time will be needed. Persuaders who plan public speeches should carefully adhere to requisite time limits. Americans and English-speaking peoples resent speakers who exceed time limits and feel they are being unfair to the audience and to other speakers on the program.

The third component in persuasive speaking is logos, which refers to the logical arguments used by the speaker and to the way in which the message is structured. The former topic is treated elsewhere in this issue, so I shall focus in the latter topic--the overall organization of persuasive messages. Persuasive messages have one of two purposes: (1) to change listeners' attitudes concerning some issue and/or (2) to get them to act. If a persuader talked about the potential dangers of DNA research or argued with a friend about government policies, (s)he would be engaging in the first kind of persuasion since (s)he would be trying to change listeners' attitudes. But if (s)he praised a book or film so as to get a friend to read or see it or tried to get listeners to buy a product, (s)he would be engaging in actuating communication by attempting to alter receivers' behavior patterns.

Whatever the persuader's aim may be, it is important that (s)he justify the course(s) of action (s)he recommends. Anglo-American audiences are not persuaded by ethos alone, they want to know the reasons why something should be done. The general theme of most persuasive messages is that present (unsatisfactory) conditions can be improved or corrected if a given attitude or course of action is adopted. The most frequently used pattern of development is the problem-solution sequence. The speaker shows, through whatever evidence is available, that a serious problem exists, is growing, and cannot be corrected unless something is done about it. A solution is then presented and described, and the speaker must convince listeners that this solution is practical and desirable and will, in fact, solve the problem. Generally, the disadvantages which result from the solution (time and money expended, for example) must be outweighed by the advantages it will bring about. If I wanted to convince a friend that something should be done about the dumping of chemical wastes in areas where humans could be affected, I would first have to prove that chemical dumps exist and that they have harmed innocent people who were unaware that they existed. Further, I would have to demonstrate that the problem is serious enough to justify the expense of cleaning up the dumps and removing dangerous chemicals from areas where people could be harmed by them.

A second organizational format for persuasive messages is called the method of residues. Here the persuader is primarily concerned with available solutions to a problem and with determining which solution is most effective and desirable. The speaker lists all the possible courses of action which could be taken and then eliminates them one by one until only one (the one favored by the speaker) remains. Suppose I wanted to consider methods of evaluating students and favored the pass/fail grading option. I could consider all the possibilities for evaluating student performance--numerical grades, letter grades, pass/fail grading systems, and even no grades at all. By showing that each of the evaluation systems which I oppose was impractical, unworkable, harmful to students, etc., I would eliminate all except the one I favored. By demonstrating its desirability and its superiority over alternate systems, I might succeed in persuading my listeners to support my proposal.

A third method of organizing a persuasive message was developed by Alan H. Monroe and is particularly effective when an individual wants to get listeners to act on a proposal.[10] This organizational pattern, called the Motivated Sequence, involves six steps or stages in the message. The Attention Step is designed to get listeners ready to listen to what speakers have to say and to direct them toward the main ideas in the message. In the Need Step, speakers describe and illustrate a problem and convince their listeners that "something needs to be done." In the Satisfaction Step, receivers are told what specifically needs to be done as the speaker outlines the recommended solution to the problem. It is important that the solutions speakers propose meet the needs and correct the deficiencies described in the need step. The fourth step in the Motivated Sequence, the Visualization Step, is what makes this organizational pattern unique. Here speakers describe, as vividly as possible, the positive and negative consequences of adopting the course of action they recommend. Suppose I was concerned about a friend who seemed to be a prime candidate for a heart attack because he was overweight, did not exercise, and experienced a lot of stress at his job. In persuading him to lose weight, exercise, and learn to relax, I might remind him that his current habits threatened his health and picture for him what would happen to his family were he unable to care for them. I might further describe his improved lifestyle if he adopted the courses of action I proposed--better appearance, better health, and more time to spend with his family. I would end my appeal with the Action Step wherein I would outline a program of diet and exercise coupled with a change in working schedule. The Motivated Sequence often succeeds because it offers a specific course of action to listeners and vividly describes the positive and negative effects which will result if the speaker's recommendations are either adhered to or rejected.

In the preceeding paragraphs, I have described three of the simpler organizational patterns for persuasive messages--problem/solution, method of residues, and motivated sequence. There are other, more complex, modes of persuasive organization--comparative advantages argument and criteria analysis, for example.[11] The persuasive organizations which I've described, however, should be useful to the ESL student who is trying to develop his or her persuasive competence. They should also clarify an important difference between the ways in which English speaking people and natives of other cultures communicate. As Bander has pointed out, English speakers use a linear pattern of development. They make their explicit purpose clear at the outset and proceed to support their central argument in a step by step fashion. The organizational patterns which characterize communication in various cultures reflect each culture's culturally-influenced patterns of thinking, none of which is any better than any other in an absolute sense, but each of which should be adapted to the context in which communication occurs. "An English paragraph," Bander observed, "is very different from an Oriental paragraph, which tends to follow a circular pattern of development. . . . An awareness that rhetorical patterns differ from one culture to another can help [the student] become more quickly proficient in a writing pattern that is not native to him."[12] ESL students who want to develop persuasive competence when dealing with English-speaking people should learn to make their persuasive purpose clear to their listeners, justify their proposals, and utilize an organizational pattern which is direct and relevant to their persuasive purposes.

If there is a serious problem of which people are unaware, then the problem/solution sequence is most desirable. If the speaker's audience recognizes that a problem exists and the emphasis is on what is to be done about it, then the method of residues is most appropriate. And if the speaker's primary goal is to get action from the listeners, then (s)he should use the motivated sequence. Most persuasive appeals have an underlying logic--a logic that should be consciously recognized and implemented by the persuader.

Persuasive Communication: Applications

1. Have an outside speaker visit the class and speak on a persuasive topic relevant to students' interests. Simply introduce the speaker by name, but do not mention his or her experience or credentials. After (s)he has left, have the students discuss the following questions:

   --Did you believe what the speaker said?

   --Do you think the speaker was qualified to speak on this topic?

   --Did you trust the speaker?

   --What about the speaker's appearance or manner made you trust him/her?

   --If you were going to speak to a group of strangers, what could you do to be sure they would believe what you say?

   This exercise could be designed to provide ESL practice by having the speaker speak in English, by holding the discussion in English, or both.

2. Ask each student to list independently the five values which are most important to him/her. The hypothetical question here is: if someone wanted to persuade you to do something, what values could (s)he appeal to which would be most likely to persuade you? Then, using the students' lists, construct a value hierarchy for the whole class. What values did the majority say were most important to them? When I did this with an American class, the top five values were: love, freedom, self-respect, human life, and Christianity. Comparing your class's list with mine might help your ESL students to understand that persuaders' values differ from one culture to another.

3. Ask students to bring magazine advertisements which aim to sell a product or make some persuasive appeal to class. Compare ads from their own culture with ads from English and American publications. Do the ads use ethos, pathos, or logos, or some combination of the three? What values do the ads appeal to? What are the differences in persuasive appeals in the two cultures?

4. Break the class down into small groups of four or five students. Have them discuss the exercise described below, "Who Should Be Saved?" Tell them that the following rules are in effect:

   1) They must talk only in English

   2) They must reach consensus. That is, the whole group must select only one of the survivors to be saved.

   3) They must make their decision on the basis of the reasons offered for preserving the life of the survivor they select.

   4) They must be able to explain, as a group, why that individual was selected.

WHO SHOULD BE SAVED?

Several people are marooned on a small yacht in the South Pacific. The boat has just come through a violent storm leaving it leaking and without without radio communication. Unknown to the passengers, a nuclear test is scheduled in this area within an hour. A small seaplane has landed alongside and the pilot advised them of the situation. There is no hope that a large-scale rescue will work. The pilot has no radio contact either, only he can fly the plane, and he can carry only one additional passenger. The yacht cannot be towed. The bombing is deadly and too far-ranging for anyone but those on the plane to escape.

Your job is to decide who will be saved. Which of the following passengers should be allowed to go with the pilot?

1. The captain of the yacht.
2. A political leader.
3. A grandmother.
4. A university professor of economics.
5. A young doctor.
6. A university philosophy professor.
7. A prominent religious leader.

5. Divide the class into groups of three. In each group, one person will be the speaker; one person will be the listener; and one person will be the observer. The speaker in each group must try to persuade the listener to do something for him or her. The situations should be realistic; ideally the speakers will be in earnest about their requests. They could try to get the receiver to read a book, see a film, loan them something, do them a favor, become involved in an activity, etc. Speakers should be encouraged to select a topic to which they are personally committed. They should speak in English and maintain eye contact with their listeners. Try to make sure the groups are composed of peers rather than superior/subordinate grouping. Afterwards you might ask the receivers the following questions:

--Were you persuaded?

--If so, why? If not, why not?

The observers could be asked,

--Did the speaker maintain eye contact?

--Was the speaker aware of the listener's reactions?

--Was the speaker sensitive to the listener's needs and values?

6. This last exercise is the most challenging of all and should be assigned only to advanced ESL students. Ask each student to give a five minute oral presentation (speech) on a persuasive topic in English. Tell them to pretend they are speaking to a group of Americans in a situation in which they might later be required to speak English. They could try to persuade the imaginary group of Americans to buy a product or subscribe to a service produced in their own culture, for example. Settings in which this might occur are international business, travel, and tourism. Evaluate each speaker on the following criteria:

   --Did (s)he make it clear to the listeners what (s)he expected them to do?

   --Was the message clearly organized? Was the problem/solution, method of residues, or motivated sequence argument identifiable?

   --Did the speaker look at the audience?

   --Did the speaker understand and appeal to the hypothetical audience's needs and values?

   --Was the speaker credible?

   --Did the speaker keep the audience's attention and use interesting material?

   As a follow-up assignment after the speech is over, the students might be assigned to write a persuasive paper on the same topic. Again, the purpose should be explicit and the message clearly organized.

NOTES

[1] Erwin P. Bettinghaus, Persuasive Communication, 3rd ed. (New York: Holt, Rinehart and Winston, 1980), p. 4.

[2] J. H. Flavell et al., The Development of Role-Taking and Communication Skills in Children (New York: John Wiley and Sons, 1968), cited in Kenneth L. Brown, "Applied Communication: Learning to Communicate in Interpersonal Situations," in Developing Communication Competence in Children, ed. R. R. Allen and Kenneth L. Brown (Skokie, Ill.: National Textbook Co., 1976), p. 117.

[3] The research on source credibility is summarized by Bert E. Bradley, Fundamentals of Speech Communication: The Credibility of Ideas, 2nd ed. (Dubuque, Iowa: William C. Brown, 1978), pp. 138-151.

[4] D. G. Bock and T. J. Saine, "The Impact of Source Credibility, Attitude Valence, and Task Sensitization on Trait Errors in Speech Evaluation," Speech Monographs, 42 (1975), 235, cited in Bradley, p. 142.

[5] Herbert W. Simons, Persuasion: Understanding, Practice, and Analysis (Reading, Mass.: Addison-Wesley, 1976), p. 144.

[6] Charles U. Larson, Persuasion: Reception and Responsibility, 2nd ed. (Belmont, Calif.: Wadsworth Publishing Co., 1979), p. 200.

[7] Judee K. Burgoon and Thomas J. Saine, The Unspoken Dialogue: An Introduction to Nonverbal Communication (Boston: Houghton Mifflin Co., 1978), p. 283.

[8] For treatments and summaries of American value systems, see Nicholas Rescher, Introduction to Value Inquiry (Englewood Cliffs, N.J.: Prentice-Hall, 1969); Wayne C. Minnick, The Art of Persuasion, 2nd ed. (Boston: Houghton Mifflin, 1968); and Gail M. Inlow, Values in Transition: A Handbook (New York: John Wiley and Sons, 1972).

[9] Bradley, p. 66.

[10] Monroe's Motivated Sequence is explained in detail in Douglas Ehninger, Alan H. Monroe, and Bruce E. Gronbeck, Principles and Types of Speech Communication, 8th ed. (Glenview, Ill.: Scott Foresman, 1978).

[11] The alternate forms of persuasive organization are briefly explained in Richard D. Rieke and Malcolm O. Sillars, Argumentation and the Decision-Making Process (New York: John Wiley and Sons, 1975), pp. 173-175.

[12] Robert G. Bander, American English Rhetoric: Writing from Spoken Models for Bilingual Students (New York: Holt, Rinehart, & Winston, 1971), p. 3.

DEVELOPING THE INTERPERSONAL CONTROLLING FUNCTION OF LANGUAGE

Linda Heun and Jane Byrd*

The controlling function of language involves our attempts to direct the behaviors of others and, reciprocally, to allow or not to allow others to direct our behaviors. The interpersonal context for the controlling function ranges from the simplest level of a command followed by nonverbal compliance to the complex level of an argument over a controversial issue. Interpersonal uses of the controlling function differ from more formal uses such as debate and public speaking in that there are fewer guidelines which govern the interaction. Therefore, choices regarding appropriate language and nonverbal behavior in interpersonal controlling situations are more difficult.

This article provides the teacher of English as a foreign language with a framework for teaching the controlling function of language by (1) developing four levels of language and communication complexity within the controller/controllee relationship, (2) indicating the language structures most used at each level and potential criteria for choosing appropriate structures for specific interpersonal contexts, (3) applying the Allen/Brown Model of Communication Competence to the development of skills at each level, with specific activities developed for the highest level, and (4) suggesting effective nonverbal behaviors for the interpersonal controlling function.

Competency Levels

The four competency levels developed here are (1) an affirmative or negative imperative followed by a nonverbal response of compliance, (2) an affirmative or negative imperative followed by a verbal refusal, (3) an affirmative or negative imperative followed by an interrogative response, and (4) an argument in which the roles of controller and controllee frequently change in a mutual desire to influence the other's behavior. Each level of controlling competency increases in language and communication complexity. The highest level involves a greater number of more difficult language structures and is typically experienced as a give-and-take interaction between the communicators.

We have not attempted to include all components of the English language in this approach to teaching the controlling function. We assume that other communication functions will be taught in conjunction with the controlling function and would provide more practical contexts through which to introduce and refine certain language areas. For example, the present tense might be more effectively taught through the feeling and describing functions.

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Level 1: Affirmative or Negative Imperatives[1] followed by Nonverbal Response

Examples	Typical Forms	Criteria for Form Choice
"Sit down!"	Command	Nature of the relationship
"Take your seat!"	Request	Setting
"Have a seat."	Invitation	Purpose/Intent
"Do sit down."	Emphatic	
"Don't smoke."	Command	

One of the most basic ways we control others is using the imperative form of language to make simple commands or requests of others. We might invite a friend, "Sit down," or command an angry child, "Stop yelling." The structural simplicity of the affirmative expressions and the potential of immediate practical applications make them a useful means of introducing more complex language structures. The English imperative adverb form can be simply described as the infinitive less "to"; no subject is expressed (other than optional direct address by name--"Listen, George"--or the optional emphatic "you"--"You listen to me!"). Basic imperative sentences consist of (1) a verb alone (e.g., "wait") or with an adverb ("wait here"); (2) a verb with a preposition (e.g., Get up"); (3) a "BE" or linking verb with an adjective (e.g., "Be quiet"); (4) a verb with a direct object (e.g., "Open your book"); and (5) a verb with an indirect object and a direct object (e.g., "Bring us some coffee").

The emphatic structure DO + VERB provides a natural transition between simple affirmative imperatives and negative imperatives. Negative imperatives concentrate language learning on the English negative structure DO + NOT and its contraction. It is also possible at this stage to familiarize the students with the present participle verb form through its use with "no" to form clipped authoritative negatives (No smoking"), and to present the future concepts of the negatives "never" and "not ever" and the corresponding affirmative "always" (e.g., "Don't ever," "Never turn in your work late," "Always turn it in on time").

Distinctions of tone, pitch, and stress, certainly essential to control communication, are perhaps more obvious here than in any other communication function and, as a result, are easier to hear, reproduce, and adapt. Thus, while learning is concentrated at this level of basic vocabulary, idiomatic usage, and appropriate choice of verbal expressions to elicit a desired response, students can begin to learn the impact of nonverbal (nonword) communication. Students can observe, choose, and model both the language options for directing others and the nonverbal options of tone, pitch, and stress--which may have more impact on eliciting the desired response. The foundation can be laid for extending the students' sense of appropriateness by including the distinction between the formality and emphasis of full forms (e.g., do not, is not), the colloquial nature of their contractions, and the less personal attitude reflected by clipped expressions. It also is important that students be able to distinguish between a command or request, made to the end of benefiting the controller, and an invitation or offer, made to the end of benefiting the controllee.

Level 2: Affirmative or Negative Imperatives followed by Refusal

Examples	Typical Forms	Criteria for Form Choice
"Get up!"--"No, I don't want to."	Affirmative command	Relationship
"Don't leave yet."--"I have to."	Negative command	Setting

"May I have your phone number?"-- "I prefer not to tell you."	Request	Wishes of Controllee Intent of Controller
"Do you have a dollar?"-- "Sorry, I don't have one."	Request	
"Won't you come in?"--"I mustn't."	Invitation	
"Have a smoke."--"I don't want one."	Offer	

Learning the verbal and nonverbal options for refusing others' control attempts are significant interpersonal communication skills. The foundation can be laid for later development of assertive communication skills, which allow a person to refuse, question, or initiate counter-control attempts in an open and direct way that results in satisfaction for both people. This level also highlights the awareness that control communication rarely occurs in a situation wherein the controller has the power to force compliance with his/her wishes. Appropriate response behaviors are determined by the controllee and will be in part a result of the language and nonverbal choices made by the controller. Likewise, the way in which the controllee refuses could influence the relationship and the feelings the participants have about themselves and the other person.

Negative structures introduced at Level 1 can be applied here in declarative sentence responses. Verbal responses necessitate some use of subject pronouns and present tense of indicative mood. Control utterances made in anticipation of action may appropriately elicit responses expressing a future tense, so the modal verbs "will, can, may, must," should be presented in a variety of contexts, together with such words as "want, need, like, and have." This practice also will provide for a noun/pronoun-object substitution exercise: e.g., "Don't pet the dog."--"I have to/must (pet the dog/it)." "Eat some vegetables."--"I don't want to (eat them/any)," or "I don't like them." Again, clipped expressions and contractions, as well as individual vocabulary items, should be clearly related in terms of appropriateness to the entire context, including the intended sense.

Interrogative structures are conveniently introduced at this level and may be categorized, together with their verbal and nonverbal characteristics, according to the control attitude each reflects. Level 1 skills are expanded to include implicit as well as explicit meaning. Control interrogatives call for action, not mere information (e.g., "Yes, I do" is not an adequate response to the interrogative request, "Do you have a match?"). While the difference between the direct question and the request in question form may be obvious to the native speaker, it can be confusing to the non-native until (s)he learns to distinguish between them in terms of the implications of context. An interrogative structure may be the vehicle for an implied demand (e.g., "Must you stand there?" or "Do you have to stand there!") when uttered with particular stress and high pitch levels on the verbs. Demands, commands, and requests call for action to satisfy the controller; therefore, responses both of compliance and of noncompliance may appropriately be accompanied by a term of apology, in the former case implying regret at having caused inconvenience (if the controllee is indeed responsible for the inconvenience) and, in the latter, at continuing to cause inconvenience.

Students must understand that any negative interrogative anticipates an affirmative response. Although a positive questions does not anticipate either a negative or an affirmative response, the positive interrogative invitation does imply some hope that it will be refused. While refusal (as well as acceptance) responses should express gratitude for the courtesy, an expression of regret, particularly at this stage of language skills development, is likely to be misunderstood as referring to the disappointment of the controller at the refusal rather than to the disappointment of the controllee at having to forego the opportunity.

Level 3: Affirmative or Negative Imperatives Followed by Limited Interchange

Examples		Typical Forms	
"Move the table."	"Where?"	Command	Information request
"Let's visit my sister."	"When?"	Invitation	Information request
"Use you napkin."	"Why?"	Suggestion	Justification request
"Let's mind our manners."	"Why?"	Command	Justification request
"Don't yell at me in public."	"Why not?"	Request	Justification request
"Let's not go to class."	"Why not?"	Suggestion	Justification request

Criteria for Response Choices

Nature of the relationship
Setting
Controllee Understanding
Controllee Intent
Inferred Controller Intent/Purpose

At this level the repertoire of the controllee is expanded to include a variety of appropriate reponses to control attempts. As their language skills develop, students can be asked to consider how the above criteria would/should influence their choices and to add criteria of their own. The important role of careful listening can be introduced focusing on what meaning the language choices probably represent for the controller and on what intent is reflected in the controller's nonverbal behavior (i.e., tone, stress, inflection, facial expression, and body movements).

The controller's repertoire also can be expanded to include the first person imperative. The structure itself may be described as the basic second person affirmative imperative preceded by the formal "let us" or the colloquial "let's" plus, in either case, the appropriate optional negative. This structure may be introduced without reference to the subjunctive mood. What is essential is that the student understand that these utterances are made to the ostensible end of benefiting both controller and controllee, and that the intent may be to initiate the action or state that the controller wishes to share with the controllee or merely to soften the abruptness of an outright command to the more amiable level of suggestion. Appropriate responses include simple refusal to comply, refusal and a suggested alternative, or an interrogative (e.g., "Let's watch television tonight."--"No, let's not."/"No, let's go to a movie instead."/ "What's on?"/"Why?").

Interrogative responses to imperatives have one of two purposes. The controllee may wish to elicit further information about the nature of the desired response in order to comply appropriately. Given that information, the controllee, by appropriately responding with nonverbal compliance, brings the interaction to an end. All affirmative control contexts (i.e., demands, commands, requests, suggestions, offers, invitations) are subject to this kind of interrogative response. As his/her control skills and language skills become more refined, the controller learns to anticipate certain information requests and to provide for them in his/her initial control utterance.

The controllee may, on the other hand, question the appropriateness of, or the reasons for, the attempt to control. This justification request can lead the interaction into more complex argument structures such as the one described in Level 4. Clearly, such control contexts as offers and invitations, made to the sole advantage of the controllee, are not subject to the justification request.

The interrogative response extends mastery of interrogative structures to include all question words (e.g., how, how much, how many, which). The instructor might present these interrogatives (and their respective answers) in relation to explicit structures employing the subjunctive "should" (e.g., "Why should I not yell at you?" "You should not . . . because . . .") or without reference to subjunctive mood and solely in terms of the sense of each and its relation to a given context and the kind of information sought. Some familiarity with subjunctive structure and sense will be necessary even for the most simply developed argumentation in Level 4.

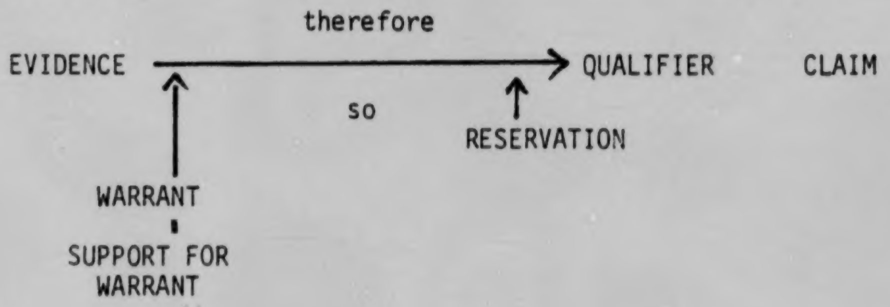
Level 3 also affords further opportunity for practice with the changes of meaning resulting from substitutions between singular and plural direct objects and substitutions among possessives.

Level 4: Interpersonal Arguing

At the most complex level of the controlling function, the controller and controllee are involved in a dialogue in which their roles frequently interchange. There is typically a mutual attempt to influence the other in order to resolve an issue or make a decision. Level 4 is used in interpersonal contexts where making a simple command, request or offer is insufficient to lead to the desired response. In these contexts it becomes necessary to use additional argument elements to provide an acceptable rationale for the desired response and the motivation for the controllee to make the response. Examples include requesting a raise; inviting someone to do something which involves time, money, or change in an ego-involved behavior; and encouraging someone to accept a position on a controversial issue about which (s)he has differing views. The interaction in Level 4 can be adapted to the language abilities of the participants: it can be used as a means of introducing and providing practice with specific language items in a progressively more complex and broader context, as well as a means of refining language and communication skills already acquired. As noted earlier, we assume that some degree of competency in such language aspects as simple, perfect, and progressive tenses and use of subordinate clauses will have been attained through development of the other communication functions (i.e., informing, feeling, ritualizing, and imagining). These additional language and communication competencies will also be essential to effective controlling at this level.

To help students of the English language control effectively and appropriately at this level, it is necessary for them to understand the elements of a full argument and how these elements can be used to influence others. The Toulmin Model of Argumentation,[2] as developed below, is a flexible model which is adaptable to the give-and-take of an interpersonal control attempt. Following is the basic structure of an argument, definitions of the elements, and an example of an interpersonal argument.

A Model for Developing the Elements of an Interpersonal Argument



Definitions:

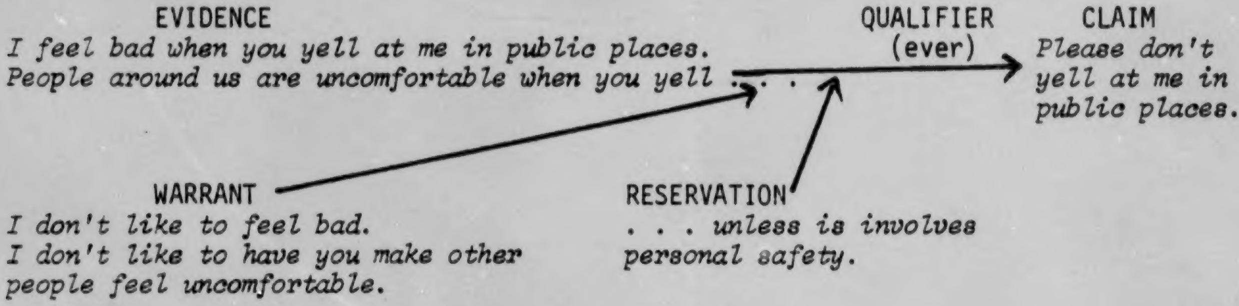
1. Evidence--any reasons/data that can be used to establish a conclusion.
2. Claim--any conclusion that follows from the evidence.
3. Warrant--the statement that shows the reasoning that must have gone on between recognizing/finding the evidence and making the claim.
4. Support for the warrant--justification for the warrant itself and its use in this situation.
5. Reservation--any limitations that the communicator wishes to make on the claim (s)he is urging.
5. Qualifier--an adjective placed within the claim to indicate its degree.

Steps in Constructing an Argument:

1. Choose the Claim you wish to advance.
2. Select the Evidence you wish to use. (Note: reasons/evidence/sources must be acceptable to the controllee to work.)
3. Write the Warrant to bridge the gap between Evidence and Claim.
4. Provide support for the Warrant in order to justify it.
5. Write the Reservation to provide the "unless" part of the argument.
6. Write the Qualifier to avoid over- or understatement.

It is unlikely that a fully developed argument, using all six components of the model, would be introduced in a conversation without comment from the other person. A typical control attempt might evolve in the following way. One person, in the role of controller, would make a claim (command, request, or offer) to the other person. An interrogative response would request a rationale for the claim. The controller could then provide evidence to support the claim. As new elements of the argument are introduced, the controllee is involved in a continual process of decision making about the issue and the person making the claim. Also, the controllee may at any time use any of the responses developed at earlier levels in the article or begin a counter-control attempt of his/her own by stating an alternative claim. If the evidence offered is considered acceptable but the claim is still unacceptable, the controllee may respond, "So what? Why does . . . mean that . . .?" The warrant is then given and possibly supported. Given the complexity of the issue and the existence of alternative warrants, the controller may appropriately qualify the claim or indicate a reservation which would lead it not to be true.

Sample Interpersonal Argument:



EVIDENCE
I feel bad when you yell at me in public places.
People around us are uncomfortable when you yell . . .

QUALIFIER
(ever)

CLAIM
Please don't yell at me in public places.

WARRANT
I don't like to feel bad.
I don't like to have you make other people feel uncomfortable.

RESERVATION
. . . unless is involves personal safety.

SUPPORT FOR WARRANT
Experience shows that bad feelings can hurt a relationship.
Other's bad feelings could have implications for you professionally.

At this point in the study of English as a second language, students should be familiar enough with the vocabulary and structure of English to discuss the choices involved in effective control attempts at this level. The learning experiences which appear at the end of this article are designed to assist students in developing competence in choosing and using appropriate elements of an argument in interpersonal contexts. While the activities focus on developing communication competence, the instructor may wish to tape record the role playing portions for analysis and improvement of the language usage and nonword vocal qualities (e.g., pronunciation and intonation).

Following are suggested choice areas and criteria for developing interpersonal arguments. These criteria might be shared with students prior to the learning experiences or offered as additional options after they develop their own through the experiences.

Choice Area 1: How should each of the argument elements be developed?

CLAIM:
1) What type of claim (command, request, invitation) is appropriate for the controller's intent, the relationship between the controller and the controllee, and the setting?
2) What level of usage (formal, informal, colloquial, slang) is appropriate?

EVIDENCE:
1) Is it relevant to the claim?
2) Is it acceptable to the controllee?
3) Is it a fact (i.e., an event in the present or past that can be verified through the senses) or an inference (logical to the controllee or supported by sources acceptable to the controllee)?

WARRANT:	1)	Does it honestly reflect the controller's needs and values?
	2)	Is it consistent with the controllee's needs and values?
	3)	Would the controllee be comfortable using it as an expressed justification for accepting/doing the claim?
RESERVATION:	1)	Does it take into account other opinions/conclusions which the controllee holds or has heard?
	2)	Does it provide the basis to prepare the controllee for counterarguments (s)he will hear at a later time?
QUALIFIER:	1)	Does it reflect the appropriate degree of believability based on the evidence?
	2)	Does it take into account the likelihood of controllee acceptance (i.e., given that person, is the claim reasonable).
SUPPORT FOR WARRANT:	1)	Does it link the warrant to the basic attitudes and values of the controllee?
	2)	Does it use "objective evidence" where appropriate?

Choice Area 2: How many elements should be used in the initial argument statement?

1) The complexity of the issue: the more complex, the more elements needed.

2) The importance of the issue/claim to the relationship: the more important, the more elements needed.

3) The equality of the relationship: the more interpersonal the relationship. the more elements needed.

4) The extent to which basic values and assumptions of the controller and controllee have been discussed: the less acquainted the people are, the more elements are needed.

5) Anticipated acceptability of the claim: the less acceptable, the more elements needed.

Choice Area 3: In what order should the elements be given?

The essential criterion for this decision is the likely acceptability of the claim to the controllee. At this level of the controlling function, we are assuming that a direct unsupported claim would not be sufficient for change to occur. A recommended basic order for using the elements in a control attempt follows:

1) Establish a common ground by developing the warrant from the controllee's, or a shared, viewpoint: "I know we're both concerned that your professional reputation isn't harmed."

2) Give evidence that suggests that the goal/value stated in the warrant is not currently being met: "I have overheard negative remarks about your behavior when you yell at me in public?"

3) Make the claim with an appropriate qualifier: "I would like us both to work on helping you not yell at me in public."

The reservation is often a helpful additional in interpersonal arguing if there is a legitimate exception to the claim or if the request is negotiable and the controller wants to invite reactions. It also reduces the possibility of the controllee's interpreting the claim as a demand. In most interpersonal arguments the partipants make an initial assumption that the warrant will not need to be supported. This element usually is given as a reaction to interrogatives or challenges by the controllee.

Developing Nonverbal Skills for Effective Controlling

As indicated earlier, nonword behaviors have a great deal of influence on the outcomes of control attempts. To this point, we have talked only about appropriate pitch, inflection, and stress as a means of communicating intended meaning and strength of intent. There are, of course, many additional ways in which we use our voice and body in control attempts--most of the time unconsciously.

Communication researchers and theorists who have investigated nonverbal behaviors which result in effective arguing typically recommend a communication style known as assertiveness. Assertive communication refers to verbal and nonverbal behaviors which allow a controller to confront others directly and honestly with their requests and arguments. This approach gives the controllee the option of complying, questioning, or offering counterarguments in an atmosphere of mutual respect and acceptance.

The following chart summarizes characteristics and behaviors which are associated with assertive controlling--along with the typically less effective styles of nonassertive and aggressive controlling.

	Nonassertive	Assertive	Aggressive
Characteristics of the behaviors	Emotionally dishonest, indirect, self-denying; hidden bargains, manipulations through guilt.	Appropriately honest; direct and calm; problem solving negotiations.	Inappropriately honest; forceful and absolute; cutting remarks.
Typical verbal behaviors	Demeaning qualifiers: "It's only my opinion." "I guess." Fillers: "Um," "Don't you think," Negators: "This isn't important but . . ."	"I" feeling statements; Cooperative words like "we," "let's"; descriptive terms	Threats like "You'd better agree"; Putdowns like "You must be kidding."
Typical nonverbal behaviors	Downcast eyes, shifting weight, whining, hesitant speech, slumped body; lifeless, expectant, or questioning tone of voice.	Good eye contact; strong, steady voice; relaxed movements, open body posture.	Glaring eyes; raised, unyielding voice; closed body posture; distance or height advantage.

The learning experiences which follow provide opportunities for students of the English language to make and respond to control attempts, while experiencing each of these three communication styles. By analyzing the outcomes and considering the effects of each type on the feelings the person has about himself or herself and the other person, students will be able to develop criteria for choosing appropriate nonverbal behaviors for control attempts. There may be situations in which students would perceive either nonassertiveness or aggressiveness as a more appropriate set of behaviors. We would recommend that the instructor help students extend their analysis to the simpler levels of control to determine the appropriateness of the three styles for the settings, relationships, and purposes discussed at that point.

Learning Experiences to Develop Effective Controlling Communication Behaviors

In the following learning experiences the full Allen/Brown Communication Competency Model is applied. We are assuming that students have at this point developed their language competency sufficiently to process their experiences in the English language. According to Allen and Brown, the four steps of competence are developing a Repertoire (R) of controlling behaviors; using criteria to make a Selection (S) of appropriate controlling behaviors for a specific situation; Implementing (I) the chosen behaviors in that situation; and Evaluating (E) their relative success.[3] The notation form will be used in the descriptions below to refer to the application of each step.

Primary Function: Interpersonal Controlling--Level 4

Objective: To develop skills in using and adapting appropriate elements of an argument in an interpersonal context.

Procedure: In groups of 4-5, have students develop all six elements for an argument which a student could use to convince a teacher to postpone the deadline for an important assignment or test. Describe the teacher as open-minded and very concerned about student learning. (Note: we assume that the elements of the Toulmin model of argumentation would have been presented and discussed.) After allowing approximately 20 minutes of interaction for development of the argument, ask the students to determine the order in which the actual argument should be presented. Students should be ready to justify their choices. (Note: we would recommend that if the language competency and maturity of the students permit, the criteria previously developed in the article not be presented, allowing students the freedom to develop their own. In the discussion any missing criteria could be offered to students for their consideration.)

When students have completed this decision making, ask them to repeat the argument development for a teacher who is described as structured, formal, and quite distant in relationships with students.

When this second process has been completed, work with students to role-play each of their choices, with you taking the role of the teachers.

After the role-playing is completed, reassemble the class as a whole and discuss the experience.

Questions/followup:

1. What options did you consider in developing each element of the arguments? (R) E.g., what different ways were there to state the claim? What were the different levels of qualification you could have made?
2. What were the criteria (bases) you used to make your choices? (S)
3. How did you feel as you used each of the argument plans? What feedback did you get from each of the teacher roles? (I)
4. How well did you feel your choices worked? Were some group's choices better than others? Why? How would you change the arguments and their presentation if you were to have the experience again? (E)

Primary Function: Interpersonal Controlling--Level 4

Objective: To transfer argumentation skills to out-of-class contexts.

Procedures: Have students individually consider an out-of-class interpersonal situation in which they would like to make a control attempt, i.e., to persuade someone to make a change in behavior or attitude. Then have students work with someone else in the class to plan the six elements of an argument and the order in which the elements should be delivered. Students could then be asked to actually try their control attempt prior to the next class meeting. The same two students would meet to process the results of the experience. The entire class could then interact to share the language and communication skills they developed.

Questions/followup:

1. What options did you consider in developing each element of the argument? (R)
2. What criteria did you use to make your choice? (S)
3. How did you feel as you used your argument? What feedback did you get from the other person? (I)
4. How well did your choices work? What evidence do you have that your argument was effective or ineffective? What did you learn about this person and arguing that would help you be more effective the next time you interact with this person? (E)

Primary Function: Interpersonal Controlling--Level 4

Objective: To develop criteria and skills for using appropriate nonverbal behaviors for arguing.

Procedures: Have students use the arguments developed for the earlier experience in requesting the teacher to postpone a deadline. Have them practice in small groups delivering the arguments using a nonassertive, assertive, or aggressive style, as described earlier. When receiving the control attempt, the controllee should use verbal and nonverbal responses which are appropriate reciprocations of the controller (i.e.. assertive-assertive and nonassertive-aggressive). Keep the groups at approximately three students each so that each person will have time to experience delivering the arguments, role-playing the controllee, and being an observer. When all students have had a chance to experience sending and receiving control attempts using each style, reassemble the class as a whole (or in smaller units if the class is large) to process the experience.

Questions/followup:

1. What did you experience as the basic differences between the three styles? (You might have one student role-play each style to make sure the distinction is clear.) (R)

2. What criteria could be used to determine when you might want to use each of the styles? (S) (If students quickly agree that assertiveness is always appropriate, encourage them to consider possibilities where they might feel comfortable using another style of communication.)

3. How did you feel as you used each style? How did you feel as you received each style? In your role as observer, did you feel the students took on each role as defined? (I)

4. What were the results of each style? What have you learned about appropriate arguing from this experience? How would you apply what you've learned to other situations? (E)

NOTES

[1] Negative imperatives employ negative particles and are made for the purpose of preventing an anticipated action or state. Affirmative imperatives are made for the purpose of initiating an action or state. It should be noted that all imperatives, affirmative or negative, may be either preceded (to lend courtesy) or followed (to lend a further degree of finality) by the word "Please."

[2] Stephen Toulmin develops this form and its uses in The Uses of Argument (London: Cambridge University Press, 1958). A valuable secondary source is Perspectives on Argumentation, eds. Gerald Miller and Tom Nilsen (Chicago: Scott, Foresman and Company, 1966).

[3] R. R. Allen and Kenneth L. Brown, Developing Communication Competence in Children (Skokie, Ill.: National Textbook, 1976), pp. 248-249.

FEELINGS IN THE SECOND LANGUAGE CLASSROOM

Vincenne A. Waxwood and John Stewart

History doesn't determine the present, but it certainly helps shape it. One of the strongest historical forces shaping current educational practices is the seventeenth century division between "body" and "mind" and its corresponding distinction between "intellect" and "affect," "thinking" and "feeling." Regardless of geographical location, educational level, or subject matter, teaching and learning processes are affected by that Cartesian dualism. Schools are still regarded by most parents--and many educators--as places to teach concepts, ideas, and critical skills. Feelings, emotions, and values are supposed to be taught--if at all--in non-school environments such as churches and family contexts.

Especially in the last twenty years, many educators have begun to question this artificial dualism. In the sixties and early seventies such so-called "educational radicals" as John Holt, Herbert Kohl, Elizabeth Ashton-Warner, and John Featherstone argued for the importance of including feelings in the classroom. In 1971 George Isaac Brown and his colleagues went so far as to reject the dualism altogether. At the start of Human Teaching for Human Learning, Brown declared, "It should be apparent that there is no intellectual learning without some sort of feeling, and there are no feelings without the mind's being somehow involved."[1] In the next half a dozen years, humanistic or holistic educational principles were applied more and more widely, only to be strongly challenged in the second half of the seventies by the "back to basics" movement and other efforts to make education more "rigorous" and "intellectual."

Today research on brain bilaterality is again challenging the artificial distinction between thinking and feeling. In a 1981 article called "The Feeling Brain," Elaine de Beauport describes some implications for teachers of recent neurological research. She shows how the sciences of neurophysiology and neurology are now supporting the basic claim that humanistic and holistic educators were making twenty years ago: ". . . according to the new research on the limbic brain," she writes, "emotions cannot be dealt with, honored or studied separately or apart from thinking or what we call cognition."[2]

As de Beauport explains, all information enters the brain through the limbic system; it is the brain's "relay station." That system, the "emotional brain," controls, among other things, the concentrations of enkephalins and endorphins, two chemicals which are linked to sensations of pleasure. Moreover, the hippocampus, a major part of the limbic brain, is essential to long term memory; as a result, says de Beauport, "the old saying that we remember what we feel like remembering takes on very literal importance."[3] It is clear that, despite the prejudices and fears of some well-intentioned but misguided critics of the schools, the more we learn about human beings the more we realize that feeling is an integral part of thinking, and that effective education must come from and be directed toward whole persons.

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In no educational setting are feelings more important than in the second language classroom. For example, some English as a Second Language (ESL) students experience strong feelings of apprehension about learning and using a language different from the one they speak at home. For some time ESL educators have recognized and addressed those feelings. But there are two additional "sets" of feelings that play a significant role in the ESL classroom: one set has to do with the role of feelings in the teaching of English as a second language and the other concerns the task of learning how to communicate feelings appropriately in American English. In the remainder of this essay we will address each of these.

Self-Image and Language Learning

The development of personal identity is tied so intimately to language development that a permanent link is forged between the two processes. Self-image, feelings of self worth, and perception of self in relation to others are inescapably coupled with language attitudes and behaviors. If you are visiting a foreign culture for a short time, it is relatively easy to accept the temporary inferior status of a linguistic incompetent. But when, because of the duration or conditions of your stay, you are expected to learn the new language and are required to use it daily in order to survive, the stakes get much higher. Linguistic incompetence becomes personal incompetence, and the demand for linguistic change becomes a demand for personal change.

In these cases the changes are much more profound than simply acquiring a new vocabulary and applying different syntax. Ludwig Wittgenstein was right when he said that "the limits of my language are the limits of my world." As the philosopher Martin Heidegger and his intellectual descendants emphsize, language is not simply an instrument or tool that humans use to accomplish certain ends. Language is our way-of-being; we realize our humanity *in* speaking. Heidegger's student Hans-Georg Gadamer puts it this way:

> Language is by no means simply an instrument, a tool. For it is in the nature of the tool that we master its use, which is to say we take it in hand and lay it aside when it has done its service. That is not the same as when we take the words of a language, lying ready in the mouth, and with their use let them sink back into the general store of words over which we dispose. Such an analogy is false because we never find ourselves as consciousness over against the world and, as it were, grasp after a tool of understanding in the wordless condition. Rather, in all our knowledge of ourselves and in all knowlege of the world, we are always already encompassed by the language that is our own. We grow up, and we become acquainted with men and in the last analysis with ourselves when we learn to speak. Learning to speak does not mean learning to use a preexistent tool for designating a world already somehow familiar to us; it means acquiring a familiarity and acquaintance with the world itself and how it confronts us.[4]

In other words, language has an ontological dimension; it is part of our being, who we are as persons. It obviously follows that in order to learn to live in a new language, we have to learn to change our way of encountering the world. That level of change affects the whole person: "thoughts" and "feelings."

Initially, the very utterance of a new language's sounds may call for the vocal apparatus to be utilized in a way it has not been previously. Inevitably, the rhythmic patterns of the new language are different, and if the student is to become a good speaker of the second language, she must recognize and adapt to the new rhymic patterns when using the second language. The new rhythm and the different use of the vocal apparatus combine to give the learner an unfamiliar set of kinesthetic and aural sensations when communicating in the new language.

In an important sense, the advice, "Don't take this personally" is never appropriate in the ESL classroom. Because language is, for each of us, tantamount to our way of being in the world, the process is thoroughly "personal" and thus inherently feeling-laden. Learning a second language means experiencing changes in both self-image and aural/kinesthetic sensations. Strong feelings and elicited and must be effectively managed.

Functions of Feelings in Teaching ESL

Especially initially, the most important feelings to be present in the ESL classroom is encouraging support. While experiencing the physical differences that a new language demands in the way of rhythm and vocalizing, and adjusting to the cultural system which expects certains kinds of messages from the communicator and denies others, the ESL learner may, as we mentioned, be changing her self-image. There is, of course, nothing the matter with a change in one's self-image; however, the learner needs to be aware of what may be occurring and needs to be able to cope with the change. Only then can the change be viewed as a positive one. If the second language teacher establishes a superior-subordinate, parent-child kind of relationship with an "I'm competent but you're not attitude, the learner may experience the kind of anxiety that puts additional pressure on her self-image. Then the physical differences, rhythmic patterns, and cultural expectations become associated with the anxiety brought about by the relationship established in the classroom. Earl Stevick notes that if self-preservation is the first law of life, then preserving the self-image becomes a vital part of one's motivation, and "threats" to that "image . . . constitute a rich and inexhaustible source of anxieties."[5] The ESL learner thus may need to feel successful even if having difficulty using the new language.

One of the best ways to communicate this supportiveness is systematically to limit the activities that are teacher-evaluated. Most educators recognize that every classroom related contact, whether among students or between teacher and student, is part of the total learning experience. This fact is especially true in the second language classroom. Through peer interaction--greetings, discussions of both course-related and "extracurricular" topics, group projects, and socializing--learners can experience living in the new language.

In the classroom, evaluation often creates a situation in which the world centers on the teacher rather than on the student. Yet outside of the classroom the student's world often centers on him, so the student must be given the opportunity to handle the kind of communication in English which is necessary for his own world. To allow the learner to grow with a minimum of anxiety, the teacher should encourage self-expression by focusing attention on the learner. One of the best ways to enhance this process is to distinguish clearly between class related activities that will be teacher-evaluated and those that will not.

When it becomes clear that the teacher is not grading each conversation, students will learn to exploit all the informal opportunities to try new vocabulary terms, idioms, and expressions of feelings, and when necessary will consult with the instructor about their uncertainties and disagreements.

This freedom from the anxiety of evaluation and the freedom to be oneself allow the second language learner the privilege of listening and responding to others in the way that he feels rather than in the way he thinks he "should." Any possible threat can further be minimized if the learner perceives the teacher as a person who desires his success and who sees him as worthwhile, regardless of the language errors he commits.[6] Whether evaluating or not, the teacher must accept the learner as a person. In addition, the teacher must confirm the learner's new capacity to relate to others, to communicate with more people (even to a limited extent), to read more printed material (including literature and newspapers which will offer further insight into the English language and culture), and to operate in a new rhythmic pattern.

Closely tied to the freedom of expression and the confirmation of self-image is learner self-evaluation. In an effort to listen and respond to peers, the learner comes face-to-face with her own needs of vocabulary, sentence structure, and cultural expression. With this awareness the student can set a goal with the teacher as she strives toward language improvement and personal expression simultaneously. When we suggest that learners sometimes evaluate themselves, however, we still expect the teacher to maintain control of the classroom. Self-evaluation occurs at the invitation and with the support and encouragement of the teacher.

Communicating Feelings in American English

Differences in customs, lifestyles, and social practices are conspicuous parts of the cultural variety related to the shift from one language to another; however, differences in the forms and functions of feelings are usually much more subtle. In some cultures few if any feelings or emotions are verbally expressed. Even where they are expressed, it is usually not openly in the presence of others. American society, on the other hand, carries with it the custom of open and sometimes public expression of feelings. The ESL learner needs to understand this difference. Thus, words which express feelings should clearly be a part of the learner's vocabulary. Expressions of feelings in postures, gestures, facial expressions, and paralinguistic cues also need to be included in the ESL classroom. At the same time, it is important for the instructor to emphasize that the learner need not take on the custom of open and public expression of feelings unless he so desires; the learner should, however, be able to understand, accept, and respond to such verbal and nonverbal behavior in the second language culture.

Typically, feelings are treated as part of the communicator's expression; as a result, the teacher focuses first on developing the student's verbal and nonverbal feelings storehouse and helping her learn which feelings can appropriately be expressed in which contexts. ESL teachers might well consider the beginning at the other "end" of the communicative transaction. The learner can profit from the recognition that active listening skills are an important way that feelings come to be understood and exchanged by English-speaking Americans, and that learning these skills is for many students easier than learning new forms of feeling expression.

Perception-Checking

Paraphrasing, saying the other's meaning in your own words, is one such skill. Paraphrasing another's important statements can verify that you understand not only the content but also the feelings that he is experiencing. For example, ESL learners can be shown how a "So you're willing to go if you have to, but you'd rather stay home" response can work as a perception check of something approaching the other's whole meaning: both what he will do and how he feels about doing it.

By learning how to ask clarifying questions of another person, the ESL student can also greatly enhance his capacity to interact with English-speaking others. Much misunderstanding, frustration, and confusion for the second language speaker can be eliminated through careful use of nonevaluative questioning about important statements from the other.[7] Clarifying questions often begin with the words, "Do you mean . . .?"; they include a statement of the listener's understanding of the speaker's "point," and they conclude with a pause that allows the other to respond.[8] For example:

Teacher: "I don't want your group to study prostitution. You don't have any business running around in that part of town."

Student: "Do you mean you're worried about us getting hurt or arrested?"

Adding examples is a third form of perception checking where the listener verifies her understanding of the other person's comments by citing an example from her _own_ experience that she believes makes the _other's_ point. The skill may prove to be very difficult for the second language learner, because the associations may be culture specific. Nevertheless, recognizing this kind of response can assist the learner's understanding of an English speaker's interaction with her. In addition, this form of perception checking can be a powerful way of integrating into the conversation the feelings being experienced and expressed by both persons.

A:	College is oppressive.
B asks clarifying question:	Are you talking about the fact that students don't get to make very many choices about their education? And get frustrated?
A responds to the clarifying question:	Yeah, partly. It's true we're told which courses to take, how many hours, and things like that. But I'm thinking about specific courses and how my profs tell me what I should know, what I should remember, how I should write term papers, what I should write, even. I'm just feeling squashed. I can't sit down to study without worrying about what I have to know for a test instead of what I _want_ to know.
B adds example:	There's a course in humanities--201, I think--where they tell you how many times you can miss class, and that you have to write three ten-page papers, and they give you topics for the papers and the books you have to use for research. Is this the kind of thing you're talking about?

A verifies B's example:	Yeah, exactly. I'm not taking that course, but I've got some that are just like it.

A fourth form of feedback, that of listening beyond the words to the nonverbal messages of the speaker, making inferences, and then offering verbal feedback, may be more than all but the most advanced ESL speaker can do. But the first year learner can understand the process and its intent, and should recognize the need to respond to such feedback with verbal affirmation, correction, explanation, denial, or whatever response is appropriate. Clarifying questions, paraphrasing, and adding examples are all forms of active listening which can help the ESL speaker clarify the content and feeling messages of another person.

Talk-and-listen Cards

Inevitably, if the learner has the need to express or to understand feelings, he must have the vocabulary and the facility for using that vocabulary. Recommended or required readings in English can include some literature of living dialogue so that the learner can begin to understand how some people in the new culture make use of language to express feelings, what feelings they express and do not express, and under what conditions. Through the literature he can also discover how listeners respond to people who express feelings or emotions in the new culture.

Talk-and-listen cards[9] can be an enjoyable, yet highly significant part of the ESL student's learning experience. Cards may be prepared from a play or story, or you can make up your own in dialogue form. They may look something like this:

Person A	Person B
Where were you?	I was visiting a friend.
You should have called.	Sorry, I didn't have time.
Who were you visiting?	Just a friend.

Hand the cards to the learner shortly before you will ask them to talk the cards aloud in the class. (Allow time for them to check pronunciation or definition of any new word you may have included in the dialogue.) Person A and Person B may stand or sit, but they should be facing one another. When either is speaking, he or she must look at the other. If they have to look at the card, they must read it between statements, then look back at the other when speaking. Thus, the learner begins to think about the entire sentence instead of just a few words.

Richard Via suggests another way to insure that the learner is listening during the exercise (and thus developing a habit of listening to and responding to the new language). He recommends that the cards be set up with two dialogues such as this:

Person A	Person B
1. Where were you? or I haven't seen you in a long time.	- 1. Yes, it has been a long time. I've been away. or I was visiting a friend.
2. You should have called. or Really? Where did you go?	2. I flew to Ponape, and then to Hawaii on business. or Sorry, I didn't have the time.
3. Who were you visiting? or Did you fly back during the storm?	3. Yes, it was a choppy flight. or Just a friend.

Again, it is important that these persons look at one another whenever one of them is speaking. Via suggests that the activity can be spoken at a normal speed, then redone as rapidly as possible, as slowly as possible, or with one speaking rapidly and the other slowly.[10]

There is one more variation to the cards. You may ask the students how they would say the cards if: A and B are lovers; A is a lawyer and B is the client; A and B dislike one another, but have to work together. You can add many other situations which will elicit different expressions from the learners as they read the cards. Via also recommends the use of interviews: "Person on the Street" activities with the teacher as the interviewer. Students remain seated for this activity.

Improvisation situations may also put learners in a situation where feelings need to be understood, expressed, and responded to. An improvisation card may read like this:

> Because of a shortage of textbooks, A and B shared the same book during the term. They paid equal amounts for it at the bookstore. A has had the book for three days straight in order to study for the final exam. B now needs the book for study, but A cannot find it. The bookstore has no more copies.

You can give two persons in the class a copy of the improvisation card and can assign or allow them to select their roles. Then let them converse until they terminate the conversation or until you believe it is necessary to cut it off. You can ask for re-performance of this activity under various relationship conditions, for example if A and B are lovers, roommates, members of two feuding clans, different ethnic group members in the United States (e.g., Native American and White), etc.

Do not overlook the fact that students can learn to write their own talk-and-listen cards for others to use. You will, of course, want to check these for proper grammar, punctuation, and appropriate word usage.

Language Rods

Another method for giving ESL learners the opportunity to practice responding to feelings is through the use of language training rods or puppets. Both can be used for elementary, secondary, and adult level langauge learners. The level of language is controlled by the teacher and the learners. Language rods[11] are a series of metal rods of various colors about the size of an unused piece of chalk. With an active imagination they can be used to build homes, gardens, entire cities, or anything else the teacher or learner desires. One or two may be used to represent people. They can be used in small groups or by one or two learners in front of the rest of the class. For example, you may ask your class to divide into groups of six or seven, allowing each group to have a set of language rods. Ask them to build a house or two and to stand the people who live in each house in front of it. When your groups are finished you have part of a village and can ask questions about the houses and what the people who live in them do and think. (E.g., What does Mr. A think about Mr. C's kind of work? What did Mrs. D read in the newspaper this morning, and how does she feel about it? If Mrs. D told the A's what she thinks about their house, how do you think they would respond?) This kind of activity allows the learners an opportunity to practice the language while the teacher still controls the vocabulary to some degree. At the same time, the learner can be invited to express feelings and to respond to the feelings and emotions of others while using the rods in imagining English-speaking people.

Hand puppets offer an opportunity similar to that of rods. The same puppets can visit the class at regular intervals. They may interview other puppets (controlled by your learners); they may express cultural, social, or political views of the English-speaking world; they may also give the English news of the world. They may editorialize on the local news, or tell or act out a story (depending on the age level of your class). To focus attention on the puppets and their speaking, hang a sheet or place a movable chalkboard where the performance will take place. The sheet or board keeps the observers from seeing the face and body of the puppeteers. Performers raise the hand(s) with the puppet(s) just above the sheet so that the audience can see the puppets. Here as with the training rods, puppeteers can express feelings and emotions and respond to them; they may use different forms of feedback, and may even allow a listening puppet to reflect on its posture or facial expression the feeling of a special puppet.

Group Activities

Group activities may be a valuable part of learning language and developing language independence from the teacher. While trying to accomplish a specific task, each group member must find his own form of self-expression in the new language without the assistance of an authority. This kind of activity places the learner in a situation close to what he will find in the English-speaking world beyond the classroom. In addition, group activities provoke feelings and emotions in the learner which are related to the interaction in the group. Listening to a group member express such feelings, or struggling to express this feeling himself can bring the ESL student close to an understanding of the emotions when they are expressed by native speakers.

For example, students can be assigned a group task, e.g., to plan a short skit, prepare an exercise, set up language rods, etc. Their conversation must be in English only. Here they will have a chance to select their own words and phrases to express themselves just as they will once they find themselves in an English-speaking environment. Here are some suggestions you may make to groups of students

1. Discuss the conversation that just took place in class. What new words or grammar structures were used? Explain them to one another or write down what you do not understand so that it can be discussed with the teacher later.

2. Say something complimentary about another member of the group (e.g., to the person on your left). When one speaks all others in the group listen. The person spoken to may respond if he wishes.

3. Talk with one another about the way you feel about the class or a recent activity--perhaps even a current event. One person may serve as reporter to summarize in English what the group has discussed or concluded.

If the teacher is bilingual in English and the learners' language, a small group may sit in the center of the class (nonparticipants should observe closely) and converse with one another on a subejct of their choice, e.g., what they did over the weekend or holiday. They converse as they wish (one person at a time, of course), but when anyone lacks a word, phrase, or grammatical construction, (s)he raises a hand and the teacher, who is outside the circle, stands behind that person and places a hand on each shoulder of the learner. The learner states what (s)he wants to say in the local language and the teacher says it back to him/her in English. The learner then repeats this statement in English to the group. The conversation should be videotaped, or at least audiotaped, so that the learners can perceive their own experience and so that new language forms can be pointed out by the teacher to the entire class.

Group activities offer the learner the opportunity to employ his new language ability on his own and without the continuous evaluation of the teacher. Group members can also help another learner to express himself and can correct one another's language usage. A videotaped or audiotaped conversation allows the opportunity for self-evaluation and intra-group evaluation as well as teacher evaluation.

CONCLUSION

Three characteristics of ESL teaching and learning make emotions, feelings, and values of central importance. First, self-identity is linked so intimately with language that all persons faced with the challenge of learning to live in a new language will respond at various times with strong feelings of apprehension. ESL teachers should expect and recognize those affective responses and should do all they can to help their students understand and cope with them. Importantly, there is no easy way *around* these feelings; they can best be worked *through* by being shared in an environment of acceptance and mutual support.

Second, feelings are part of teaching English as a second language, and support is the most useful feeling that the instructor can employ. Standards are important; students need to have well-defined goals and need to learn to work seriously and systematically to reach them. But the process will succeed best when it occurs in a context of *caring* judgment and *supportive* encouragement.

Finally, students need not learn only the ways that the expression of feelings in American English differs from their native language; they also need to be given a variety of opportunities to practice these dimensions of the new language. The teacher might well begin with the communication of feelings via active listening skills. Both hearing and expressing feelings can also be taught with the help of talk-and-listen cards, language rods, puppets, and small group activities.

Language is not merely a mental activity; it manifests and affects the *whole* person, and the ESL teacher must teach the whole person--allowing, at times, full expression in the new language, including the expression of feelings, response to those feelings, and support for the learner's self-esteem. Only by supporting the growth of the whole person can the teacher best encourage the learner's improvement.

NOTES

[1] George Isaac Brown, *Human Teaching for Human Learning: An Introduction to Confluent Education* (New York: The Viking Press, 1971), p. 4.

[2] Elaine de Beauport, "The Feeling Brain," *On the Beam: New Horizon for Learning*, 1 (February 1981), 2.

[3] de Beauport, p. 3.

[4] Hans-Georg Gadamer, *Philosophical Hermeneutics*, ed. and trans. David E. Linge (Berkeley: University of California Press, 1976), pp. 62-63. Underlining added.

[5] Earl W. Stevick, *Memory, Meaning and Method* (Rowley, Mass.: Newbury Press, 1976), p. 86.

[6] Earl W. Stevick, "Language Instruction Must Do an About-Face," Modern Language Journal, 58 (December 1974), 379-384.

[7] Micronesian students may find perception checking difficult because of the cultural norm that identifies reiteration as insulting. The ESL teacher may have to confront and talk through the perception that to paraphrase is implicitly to criticize the other person for not being adequately clear or understandable.

[8] These responsive listening skills are described and discussed in John Stewart and Gary D'Angelo, Together: Communicating Interpersonally, 2nd ed. (Reading, Mass.: Addison-Wesley, 1980). See especially pp. 203-215.

[10] Stewart and D'Angelo, p. 19.

[11] These are available from: Educational Solutions Inc., 80 5th Ave., New York, N.Y. 10011.

TRAINING IN COMMUNICATION COMPETENCE

Alton Barbour*

In the past decade, there has been increased interest in what is called "competence." A number of events sparked that interest. One event involved a boy in Florida who graduated from high school and yet was unable either to read or write. He had merely been passed from grade to grade until there were no more grades to be passed to, so he was officially graduated. In all those years no one took the responsibility for teaching him reading and writing. His parents felt the schools had failed in what they were supposed to do and sued the school board. The parents won. The court decided that the schools and the teachers were "accountable" for educating students to a certain level of "competence" and that in this instance they had failed to do so.

Naturally this inspired a lot of interest among educators in understanding competence so it could be taught and tested for. The idea here was that a student would have to become competent and pass the competence test in order to graduate, thus protecting the teachers and the school district from law suits. But what was competence anyway?

In the early 1970s the United States Information Agency (USIA) screened 20,000 applicants a year using standard aptitude tests and yet was unable to find more than a handful of blacks or women to fill positions. A study done by the State Department had shown that scoring well on the aptitude test bore no relationship to how well the USIA employees performed their jobs. The agency was probably turning down talented minority candidates for jobs and at the same time was hiring people through use of a test that couldn't distinguish between those who would do well and those who wouldn't. The USIA needed to know who was competent to do the job, but how could that be determined?

The USIA (now the USICA) asked Harvard psychologist David McClelland to solve the problem of selection. McClelland started with two lists. One was of exceptionally competent employees or "water walkers"; the other was of mediocre performers. McClelland compared both groups to see how the competent differed from the incompetent. What was it that set them apart? One of the competencies which McClelland identified as essential to a successful USIA employee was that of "social sensitivity," a form of empathy which helped them to know how others would feel and react. Apparently this is an important attribute for a variety of USIA positions. (It will be useful for us to remember that attribute later when we begin discussing communication competence.)

Through an "intensive interview" technique, McClelland and his colleagues gathered a mass of data and then distilled it down so they were able to see that there was a distinct set of competencies which set apart those who performed well and those who performed poorly for the USIA. The result was a dramatic change in selection of USIA employees, and presumably a dramatic increase in the performance of USIA libraries and cultural missions around the world.

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Judging from these two examples, one might say that a certain level of communicative competence is what grade level students are supposed to achieve, and that it is the responsibility of teachers to provide them with it during their school years. In fact, in many states, the law requires it and makes the teacher accountable for seeing that it does happen, that the student does acquire some level of competence.

One might also say that although reading and writing are absolutely essential, competence goes well beyond that and is somehow also involved in the ways that people perform their work-related tasks. Although presumably all of the employees of the USIA could read and write, some could perform their work much better than others because they had acquired a "social sensitivity" which McClelland identified as an important aspect of competence for USIA type jobs. One might speculate that it would be useful to other similar nongovernment jobs as well. One of the important conclusions of McClelland and his associates was that competence tests must identify particular characteristics of people and that they must be relevant to real life circumstances. Another important conclusion is that competency not only can be tested for, it can be trained for. There is some evidence available which suggests that competence-based training can improve the effectiveness of job performance. But one could hardly train someone if there was no clear understanding of the competency required.

The word competence is often associated with other words such as proficient, masterful, and capable, so competence is easily confused with being outstanding or superior. But excellence is not what is referred to when a scholar speaks of competence. Usually competence refers to the attainment of some minimal level of achievement or some marginal state of capacity such as when a psychiatrist says that a person is "competent to stand trial." This means that the individual in question may not be an absolutely wonderful witness, but that he won't cry and fall apart when submitting to questioning. Or it may mean that the person in question is far from being in wonderful mental health, but then again, he is not off-the-wall psychotic either--he understands what is going on and makes sense when he talks. Communication competence might be looked on in much that same way. The person is not a model communicator, but has achieved some minimal level of ability that others recognize as "enough" to be competent. Below that level is incompetence. So the individual in question, in order to be seen as competent, has to behave in such a way, or has to have gained certain skills which bring about that perception of being above the minimal level.

If competence is marked by some minimal level of achievement, it is not limited only to that. Once a person has crossed that margin, he or she can improve from minimally competent to highly competent, and such improvement may be a matter of getting better at the same things which determined competence in the first place.

One important idea about competence has been articulated by Sam Riccillo of the University of Wyoming. He did research which attempted to distinguish between the acquisition of language and the acquisition of competence. According to Riccillo, although these two are related, and are easily confused, they are not the same.[1] A child, for instance, with a large vocabulary and considerable language facility might be judged as incompetent. Whereas another child with less vocabulary and much less facility might be seen as quite competent. This says two things. One is that although language may be important to competence, it does not guarantee it. Something else is involved. Another thing is that whether a person is competent or not is a matter of judgment about that person. We not only can test for it as McClelland did, but frequently we make competence judgments about people. This is what allows us to say that one child is more competent than another even though the less competent may in some circumstances have "more language."

Some work by Robert Powell of the University of Wisconsin at Milwaukee has added still another element to the inquiry into communication competency. Powell says that the aspect of competency which spanned the various disciplines and their multidimensional approaches to the problem was that competency was seen as the ability of an individual to meet the communicative demands of a particular situation.[2] That is, competency may be something that a person does and it may also be a judgment that others make about the person, but that the behavior and the judgment take place in some situational context.

According to Powell, much competency research was "traits" based as if competency could be generalized across all social situations. Possibly some individuals were sufficiently competent that they were seen as competent in a variety of situations, but for those with a limited reportoire of social skills, that was simply not the case. In some situations they managed to acquit themselves, but in others they simply fell below that minimal standard and failed to function satisfactorily. This would mean that in numerous cases the situation determined both performance and judgment, and that it was necessary to distinguish between and among social situations in order to understand who was competent and who was not. Powell's research suggests that situational considerations are important in determining competency, and that the factors of "personal benefits," "goals," and "resistance" are among the most important determiners of these social situations. These factors are what make up the situational context in which a person performs and is judged as competent or incompetent. Moreover, there are no performances or judgments which do not take place in some social context.

Since situation is so important a determiner of competency, it is essential that it be taken into account not only by scholars who are trying to understand competency, but by teachers who are attempting to make students more competent. A student who is judged as incompetent in the classroom may not be incompetent in other circumstances, and classroom training in competency may not transfer easily to social situations outside the classroom.

The term competence has been applied to everything from automobile repair to mental illness, but the kind of competence most relevant to the communication scholar is communication competence, and more specifically what is termed social or interpersonal competence. Such competence can be seen as a particular kind of socialization. Competence implies the fitness or ability of an individual to carry out satisfactory interaction with his or her social environment. Since this is the way in which the individual survives, maintains, and flourishes, competence is essential to the health and well-being of the individual. Each person needs to have it, but what is it they need to have and how can they get it?

If competence is a subdivision of socialization, communication competence is a subdivision of competence and interpersonal competence is a subdivision of communication competence. Communication competence is the ability of a person to demonstrate understanding of a communicative behavior which is socially appropriate in a given situation. This means that the person must be able to choose among a reportoire of communication behaviors in order to successfully achieve his or her goals during an interaction with another person within the constraints of the situation. A person must both know what to do and be able to behave appropriately. Interpersonal competence is the ability of an individual to interact effectively with other people. This refers to the ability to accomplish interpersonal tasks, to evoke the responses he or she desires, and to interpret social situations and to adjust flexibly to them. Logically, the more competent interpersonally a person is, the more effective he or she will be in accomplishing what is wanted with others. In this sense, it is easy to see how a person who is highly competent interpersonally might also be seen as "successful," "influential," or even "superior."

Some work on communication competency done at the University of Denver by Phil Backlund, Nancy Mead, Mark Redmond, and Sam Riccillo has led in an interesting direction.[3] Since there are so many factors or variables which make up the concept of communication competence, this line or research attempted to identify which variables are most important in determining the performance of the individual to be judged and in the judgment of competence itself. At the risk of oversimplifying a somewhat complex problem, the research suggested that the most important interpersonal variable which interacted with interpersonal competence is that of empathy.

"Empathy" is one of those words which is difficult to pin down. We know that empathy often exists between actors and audiences, that somehow they know how they are responding to one another, and that this influences further responses as they interact. Empathy suggests some exchange of feeling and some mutual understanding, but the term is abstract and ambiguous. Everyone seems to know what it means, but their meanings may not coincide. Just as a half dozen people with different times showing on their wristwatches will each tend to believe their own watch, people will also tend to believe their own version of whatever empathy is and look on other meanings as deviant. Of all the essential variables which constitute the study of interpersonal communication, it would be difficult to find a word which is more diverse in its definition, history, theory, or research than empathy. Just as it is sometimes said that the South Platte River in Colorado is a mile wide and an inch deep, the empathy research has been broad and thin. Some have concentrated on no more than the "accuracy" dimension of empathy because it was the dimension most easily tested for.

Apparently the word originated in 1897 as "einfuhlund" meaning "objective motor mimicry" and was translated as "empathy" in 1908 by Edward B. Tichener of Cornell University. Since that time it has been applied by various disciplines to various phenomena, each shaping the meaning differently. Hence, our use of the term is not an attempt to define it "correctly" once and for all. It is no more possible to discover the "right" meaning of empathy than the "right" meaning of communication. Nor is there a single "best" definition. Since there is no true or false or "right" or "wrong" definition, what is important is that the definition suit the purpose for which it is intended and that the meaning be shared. In order for it to be shared, there must be some overlap or commonality of meaning which is agreed to by two or more parties.

Redmond's usage of the term empathy focused on "responses to emotional statements" which effectively demonstrated an understanding of the other's internal state.[4] Other ways to conceptualize this are that an empathic person would have the ability to "decenter" (become less egocentric) and be able to take the role of the other person even if only for a brief time. This would involve an ability to take the role of the other, to establish rapport, and to anticipate feelings, reactions, and behavior. Redmond found a strong positive relationship between communication competence and empathy as defined in this manner. This particular usage of the term empathy may be similar to the "social sensitivity" construct which was discussed earlier in the description of the research of David McClelland. Robert M. Krauss and Sam Glucksberg also found that effective communication requires not only learning the language, but what they called "social speech" which takes into account the knowledge and perspective of the other person.[5]

If any of this discussion of communication competence seems plausible, then competence is something which secondary students should have acquired: it is essential to some jobs; it is not the same as language facility; it is situational; it is marked by the achievement of some minimal level of ability (but can progress well beyond that); and it is somehow tied to the capacity of a person to "decenter" and take the role of others. For example, if you had a meeting in an elementary school, you might ask a second-grader for directions. To be competent and to be judged as such the school child needs to change roles with you briefly. She needs to say to herself, "If I were that person, what would I need to do to get to the lunchroom since he's not familiar with the building at all? I guess I'd go on by the library to the end of the green hallway and then turn right. Then the lunchroom would be at the end of the hall." Then, as herself, the second-grader needs to provide an appropriate response. What can a teacher do to help someone achieve in this area?

Although the problem is a complex one for the teachers, the solution may be much less complex. If empathy has as much to do with perceived communication competence as the research suggests, then the way to make a person more competent is to make that person more empathic. That may not be all of the solution (such answers rarely are), but it seems to be at least part of the solution. Making that second-grader more empathic would involve getting that child to decenter in order to provide satisfactory directions and descriptions of where to go in the school building. The more you appear to be unfamiliar with the surroundings (such as the library or the green hall) the more likely it is that the competent child would elaborate the instructions and interact to see if you understood. The less competent child most likely would by-pass the empathic portion of this interchange and say, "It's over there." In some instances that may be sufficient. The important distinguishing feature is not the elaboration but the empathizing which leads to appropriate and effective interaction. "Over there" may not be enough instruction for a stranger.

Earlier it was mentioned that some approaches to empathy have dealt with "no more than" accuracy in the transmission of information. This implies that mere information accuracy is not enough. Yet in the example involving directions given in the school building, information was principally what was desired. What else besides accuracy of information might be desired? There are numerous occasions when the most important aspect of the interchange is not information, but feelings. A competent communicator would not only be concerned with the thinking of the other person, but with the feelings as well. The competent second-grader in the example might consider how it feels to be lost or confused, or how it feels to have to rely for directions on someone who is much younger, or how it feels to be back in an elementary school again, or how it feels to be anticipating a meeting.

The importance of feelings cannot be overemphasized in the understanding of empathy. Training in competency is unavoidably training in being sensitive to the feelings of others and in being increasingly aware of the availability of one's own feelings. A person is a total organism and that organism feels as well as senses and thinks. Feeling is not inferior to thinking; feeling is another aspect of humanness. Putting oneself in the position of another necessarily requires an attempt to understand as much as possible about that person. Since feelings make up a part of what it means to be human, training in communication competence involves training in empathy which involves training in understanding feelings.

Clearly, a teacher cannot just tell his students, "Hey all you incompetent kids, be more empathic!" Knowing about what makes up competency may help, but it is not enough in and of itself. So what can a teacher do? One way this problem might be approached is to present situational problems to students and to ask them (1) how they would think and feel if they were in such a situation, (2) what communicative behaviors are possible, and (3) what behaviors would be the most appropriate and effective? Numerous case studies might be explored inductively in this way, and different points of view examined. Indirectly, communicative reportoires might also be expanded.

Another approach to this problem would be to turn cases into situational role-playing sessions in which students have the opportunity to play a variety of different roles. In this way, students have the opportunity to experiment with the various roles of the persons involved in the case. After the action portions of the role-playing sessions, the students could share how the drama appeared from all of the different perspectives. A rotation through the various roles will involve the occupation of roles which are "easy" and those which are "difficult." Taking difficult roles increases the role reportoire of the student. Role practice in a variety of different roles makes them easier to perform in real-life situations.

A teacher might also utilize literature for this purpose. The value of literature is often mistaken to be whatever "happens" in the story or poem, as if plot is primary. Another even more important value is in what the literature says about important themes through the "speaker" of the poem or the characters of a story. What is the character going through? What is he experiencing? What do we experience through him as we empathize with him? How is our experience expanded through feeling together with a character? Through literature we are allowed to get into the psyches of other persons and to experience their world through their eyes. Literature allows students to broaden their experience, and at the same time to sharpen their perceptions through the perceptions of the author. The use of literature to focus on empathizing can lead to indirect training in competence. The only drawback is that the emphasis is receptive rather than expressive, but the teacher needs many approaches to the same problem, many modes for teaching and learning.

Still another approach to teaching and learning about competence is the use of small groups in the classroom. Whereas groups generally focus on self-help or problem-solving, they might also enable students to practice empathizing by allowing them to check the accuracy of their perceptions with others in the group for accuracy of thinking and feeling. While this approach might appear to require enormous maturity on the part of the students, it more likely requires the creation of a norm for talking about feelings in the group. Once the norm is established that it is okay to feel whatever one feels, the only limits to the exchange of perceptions about feelings would be respect for the privacy of the individual in sensitive areas not available to group members.

Because competency has only recently been recognized as an important aspect of the communication studies, it is not well understood. Some of the dimensions have been established, but others remain to be defined, described, and experimented with. As research in the area accumulates, however, it is becoming increasingly clear that the ways we communicate are tied to the ways we are as people. In order to appear competent and be judged as competent, we need to change the ways we are by becoming less egocentric, less turned inward, more perceptive of others, and more alert to the ways that those we interact with think and feel and behave. Competence is what enables a young person to understand the situational aspect of an encounter and to respond appropriately. It is what distinguishes the successful from the unsuccessful in countless occupations or professions. It is a part of virtually every interpersonal interaction, a dominant variable in relationships, and perhaps the most important desired outcome from a person's formal education. Training in competency may ultimately be the goal of education in communication because training in competency may end up being important training for life itself.

NOTES

[1] Samuel Riccillo, "Children's Speech and Communication Competence," Diss., University of Denver, 1974.

[2] Robert Rowell, "Differentiating Among Social Situations: An Investigation into the Situational Element in Communication Competency," Paper read at the Annual Meeting of the International Communication Association, Acapulco, Mexico, 1980.

[3] See Philip M. Backlund, "Speech Communication Correlates of Perceived Communication Competence," Diss., University of Denver, 1977; Nancy A. Mead, "The Development of an Instrument for Assessing Functional Communication Competence of Seventeen-Year Olds," Diss., University of Denver, 1977; Mark Redmond, "The Relationship of Communication Competence and Empathy," Diss., University of Denver, 1978; and Riccillo, 1974. A review of this research also appears in Carl Larson, Phil Backlund, Mark Redmond, and Alton Barbour, Assessing Functional Communication (Falls Church, Virginia: Speech Communication Association/ERIC, 1978).

[4] Redmond, 1978.

[5] Robert M. Krauss and Sam Glucksberg, "The Development of Communication: Competence as a Function of Age," Child Development, 40 (1969), 255-266.

THE INFORMING FUNCTION IN SECOND LANGUAGE INSTRUCTION

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During recent years, educators have increasingly recommended an emphasis on function in second language instruction. Functional approaches to language instruction emphasize adequate communication over correctness in vocabulary and grammar. In the present essay, we illustrate the functional approach by showing some ways to teach one communicative function--that of informing. First, we sketch some basics of the functional approach to language learning. Second, we offer some commentary on the informing function. Finally, we provide some exercises for teaching the informing function to learners of second languages.

The Functional Approach

The functional approach assumes that learning a language is largely learning how to communicate successfully in that language. Researchers in first language acquisition have demonstrated that children learn grammar forms only after mastering communicative tasks that use these forms.[1] A child may talk in ways that are functionally effective while grammar remains immature and undeveloped. The second language learner, like the child, may learn language best when (s)he has something functional to say in the language.

Instructional programs endorsed by the Speech Communication Association stress mastery of function.[2] If learners are provided with opportunities to use language functionally, then language forms develop naturally with little explicit guidance. Prator describes how the functional approach applies specifically to second language instruction. He distinguishes between manipulation and communication in language instruction.[3] Manipulation is skill in arranging language forms. It is the skill developed in pattern drills. Manipulation skills are taught by emphasizing correctness of detail. By contrast, communication refers to functional aspects of language, or the accomplishment of goals by talking. Prator encourages teachers to emphasize communication, or function, even at the expense of some manipulation activities.

As language learners encounter realistic communication experiences in the new language, skill and confidence increase together. Instructional materials attempt to involve students in situations which are meaningful, thus motivating a greater interest in communicating using the new language.[4] This approach has relevance for all communicative functions, but in this essay we discuss only informing.

The Informing Function

Informing involves providing others with information that they would not know unless you told them. You must say something "new" to the recipient to be informing. Informing is the "I've got something to tell you" function. Teachers perform the informing function when they lecture, describe assignments, or lead discussion. Students employ the informing function when they ask questions, or answer questions. One example of informing is the "show and tell" exercise popular in many elementary classrooms. Other examples of informing include giving directions, describing, and demonstrating.

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The informing function encompasses both speaking and listening, as well as both seeking and delivering information. The asker of a question is employing the informing function, as is the answerer. Questions seek information, even though you might not consider a question to be "informative." Questions and answers are very much at the heart of the informing function. This is especially true in the sense that questions and answers work together, like scissor blades.

Wood offers the following concise definition of the informing function:

> These are communication acts in which the participants' function is to offer or seek information: for example, stating information, questioning, answering, justifying, naming, pointing out an object, demonstrating, explaining, and acknowledging.[5]

This definition seems basic to most teachers, and to most speakers of their native language. Speech teachers, for example, almost always teach informative speaking before persuasive or entertaining speaking. The apparent simplicity is a bit deceptive, however. Research shows that children learning a first language actually master informing functions later than most other functions.[6] The problem is that informing acts have two aspects, which Clark and Haviland call given information and new information.[7] Given information is what you take for granted that the other person already knows, so you do not say it. New information is actually stated (or asked for, in the case of questions). The complexity is in dividing the given from the new. As all good teachers know, this takes some analysis of the audience or receiver. If you start with something too obvious, the receiver gets bored; if you start with something too advanced, the receiver does not understand.

To clarify the given/new distinction, consider trying to give somebody directions to your house. You give some street names, and leave out others. You mention some buildings, but certainly not all of the buildings they might see along the way to your house. Studies of direction-giving have shown that much information is left out.[8]

Actually, the given/new distinction, which causes many problems to first language learners, is not usually a critical problem for second language learners. This is because every speaker, to some degree, already knows how to inform in the native language. All known languages operate in the informing function, and the nature of informing does not vary a lot from culture to culture. What gets "given" and what is considered "new" may vary--but teachers can deal with these differences on a case-by-case basis. The basic nature of informing seems pretty robust across cultures.

Therefore, the second language learner has a big advantage over the first language learner in the informing function. (S)he already knows how to inform. The teacher's task is to develop informing skills in the new language. We mean to suggest that what students already know about informing can serve as a big head start in learning the new language. If the teacher builds games and activities around the informing function, students will find out quickly that they know how to be informative, even though the grammar and vocabulary they employ are still primitive.

The exercises described below are intended to provide students with enough structure and interest so that they can learn aspects of the new language as they go about activities of giving and receiving information.

Exercises

The exercises here can be adapted for use at beginning or advanced levels of second language instruction. We recommend introducing exercise material early in the language learning process. Prator suggests that levels of fluency develop naturally as students acquire and master functional skills in the new language.[9] In the following exercises the student is asked to apply knowledge of the functions in his or her native language.

Most of these exercises give students opportunities of practice listening skills as well as speaking skills. Just as one needs practice in giving information, one needs practice in listening to information, and seeking information through effective questions.

Exercise #1--Giving and Following Directions

Giving and receiving directions is one of the most common information demands placed on the speakers of any language. Direction-sharing can be practiced in pairs, in small groups, or in large groups. Students can be asked to give directions to their homes, a bank, a grocery store, a museum, a movie theater, etc. Use of visual aids, small maps, and blackboards can assist the process, especially for beginners. Listeners can respond to directions by paraphrasing the directions, or by attempting to follow them.

A variation of this exercise requires that one student approach another student and ask for directions to a building or a street. The second student should respond with the appropriate information. The first student should then repeat this information until satisfied that (s)he can follow the instructions. All these variations are particularly useful to students who are trying to learn their way around a new town at the same time as they are learning the new language.

The direction-giving exercise provides opportunities to introduce new vocabulary in a highly structured speech situation. Students can tell easily when they have been successful. The following example dialogue between two students shows how much conversation can happen in an exchange of directions.

Student A: How do I get to the Safeway store, please?

Student B: Do you know where Elm Street is?

Student A: No, I am new in town.

Student B: This street (she points) is Water Street. If you go three blocks west (she points again) you come to Elm Street.

Student A: Three blocks to Elm Street, okay. Are there any red lights?

Student B: No. You turn left at Elm and go one block to Safeway.

Student A: Three blocks west to Elm, then turn left.

Student B: Right, you can't miss it.

The students in this example show considerable fluency in English, but students can get through the exercise with much less skill. The example is intended to provide some of the words and phrases that are used most often when giving directions.

Another variant of this game is most useful for advanced students. Have them describe how to take a trip in their home country, perhaps including use of public transportation. This exercise gives students an opportunity to express concepts very familiar to them in their native language, but less familiar in the second language.

Exercise #2--Describing Your House

This exercise requires students to draw rough floor plans of their dwellings and then describe them in small groups. This exercise can be used to collect descriptions of homes in the native country as well as dwellings in a host country. The names of rooms should be labled, as should the names for furniture and other contents of the rooms. The teacher and class members can ask each other questions about the drawings. Some possible questions include: What do people do in the kitchen? What activities happen at the table in this room? What person would be home at four o'clock in the afternoon? In this exercise, students trade information as they learn names for common household objects.

Houses are easy for beginners to describe. As abilities in the new language increase, a number of other acts or places can be substituted into the exercise. Some of these include: What do you do at your job? What happens in a typical day? Tell about where you lived when you were eight years old. The goal of the exercise in each case is to use familiar informational contexts to assist learning of the unfamiliar language.

As the complexity of describing situations increases, students may encounter many gaps in their knowledge of the language and become preoccupied with disfluencies.[10] Students should be encouraged to regard this as a minor problem that lessens with practice.

Exercise #3--Language Learning Through Drama

Both staged dramas and role-play situations provide rich sources of successful functional activity in a new language. Bedford has presented a collection of brief "stagings" which are to be memorized and acted out by students. These scripts aim to represent "total behavioral situations" rather than simple make believe.[11] The goal is to provide a model of the sequences of talk and strategies used by communicators. Thus, students learn information about how conversation is naturally done in the new language.[12]

Of course, stagings may be selected that go beyond informing functions of language, but student discussions of the stagings are most likely to focus upon informing. Especially as stagings get repeated numerous times, students will begin to ask questions about why the communicators act as they do: What strategies are the communicators following? How do dramatic characters inform each other about goals, feelings, and attitudes?

Via[13] discusses English learning through drama in a way that seems especially germane to the informing function. This method proposes preparation of full-length works by students, particularly attending to informing students about how a play is produced in English-speaking cultures. The idea is that the memorized material of the play dialogue provides students with a safe grounding in the unfamiliar language, and discussions of play production expand language knowledge from this safe base.

Role-playing may be mostly useful for advanced students. The advantage of role-playing is that it provides students with some background material and asks them to improvise within the situation. Students frequently find this semi-drama atmosphere conducive to more interesting talk than typical "classroom" topics and more relevant to their experience than literature. The informing function comes into play especially in discussions following role-play presentations to a class. Class members can discuss various strategic options available to the players and how these were handled in the role-play.

Exercise #4--Informative Speeches

Advanced students may benefit from listening to informative messages--either speeches or movies--and summarizing the essential information that was received. Samples of informative messages that may be useful include the following: teacher's directions, the evening news, meetings of student organizations, and visiting lecturers.

An incidental benefit of listening to a variety of such presentations is that some of them will be thoroughly researched, well-organized, and objective, while others will be less exemplary. Part of the student's learning process is learning which is which. This reflects skills the student needs far more than use of only letter-perfect information.[14] An effective teacher can use ineffective instances that students are exposed to as examples for discussions about effective and ineffective modes of sharing information.

More advanced students can be taught to listen to persuasive presentations and to speeches given in many different kinds of situations. Discussions of these presentations may include questions such as the following: What was the occasion for the speech? What factors probably determined the speaker's topic and the length of the speech? What kinds of information appeared in the speech? How much of the information was original with the source? How did the source give credit to others for borrowed information? How did the audience react to the speech?

Still later, students may discuss audience analysis, modes of proof, forms of reasoning, and similar principles. Finally, they may prepare their own informative reports. If there are organizations of students or others to whom these speeches may be given, students will learn first-hand about the demands of varying audiences.

When students prepare original informative reports, teachers should stress the basic steps in preparation: (1) considering the audience and occasion, (2) organizing the material, and (3) practicing the speech for delivery. This process serves an informative function similar to that of learning the steps for preparing a play. The preliminaries become educational experiences and communicative goals in themselves.

Conclusion

This paper has discussed a rationale for a functional approach to teaching informing as a major part of second language instruction. We provided sample exercises to implement such an approach, as well as some suggestions for adapting these exercises to various levels of students. The emphasis throughout has been that teaching a new language is really teaching a new communication system.

Allen and Brown describe four features of communication competence, and these provide a framework for summarizing some principles of the functional approach as they emerge in the exercise material above.[15] The four features of communication are these:

1. To develop a repertoire of communication behaviors,
2. to select appropriate behaviors for specific situations,
3. to implement the strategies chosen, and
4. to evaluate past communication in terms of appropriateness.

In order for exercise material of the kind presented above to be most effective, teachers should attend to all four of these features of competence.

The first two exercises described above emphasize developing repertoires of words and acts that are useful for directing and describing. These exercises also provide practice in selecting actual items for use. Teachers may wish to separate these sets of skills for purposes of discussion. Or teachers may distribute to students lists of common expressions used in an activity such as giving directions. Students may, therefore, experience some communicative success through just choosing items from lists for use at appropriate times.

Exercise three moves from conversational settings to dramatic situations, showing the different standards for appropriateness in each. Dramatic activity also provides practice in implementing strategies without the demands of thinking up what one has to say.

Exercise four incorporates all four features of communicative competence. The preparation of an informative speech involves developing suitable strategies, executing them, and having a number of listeners provide evaluation. In particular, the evaluation phase can be practiced by listening to and critiquing other's speeches.

In all these exercises, total communicative effectiveness is the goal. The student is learning to get along communicatively in the new language, to get things done in the new language. This functional emphasis squares with common sense as well as recent scholarship and fundamental teaching practices. In first and in second languages, people learn to communicate by communicating.

NOTES

[1] R. R. Allen and Kenneth K. Brown, eds., Developing Communication Competence in Children (Skokie, Ill.: National Textbook Company, 1976), pp. 272-277; Robert Hopper and Rita C. Naremore, Children's Speech, 2nd ed. (New York: Harper and Row, 1978), Chapter 5.

[2] See, for example, Barbara S. Wood, ed., Development of Functional Communication Competencies: Pre-K-Grade 6, and Grades 7-12 (Urbana, Ill.: ERIC Clearinghouse on Reading and Communication Skills, 1977).

[3] Clifford H. Prator, "Development of a Manipulation-Communication Scale," in Readings on English as a Second Language, Kenneth Croft, ed. (Cambridge, Mass.: Winthrop, 1972), pp. 402-409.

[4] Commonwealth Educational Liaison Committee, "The Teaching of English to Beginners in Schools," reprinted in Teaching English as a Second Language, Harold B. Allen, ed. (New York: McGraw-Hill, 1965), p. 339.

[5] Wood, p. 4.

[6] Allen and Brown, p. 274; Hopper and Naremore, p. 74-75.

[7] Herbert H. Clark and Susan E. Haviland, "Comprehension and the Given-New Contract," in Discourse Production and Comprehension, Roy Freedle, ed. (Norwood, N.J.: Ablex, 1977), pp. 1-40.

[8] Emanuel A. Schegloff, "Notes on a Conversational Practice: Formulating Place," in Studies in Social Interaction, David Sudnow, ed. (New York: Free Press, 1972), pp. 75-119.

[9] Prator, p. 405.

[10] Richard C. Bedford, English Experienced (Detroit: Wayne State University Press, 1972), p. 13.

[11] Bedford, p. 16.

[12] H. G. Widdowson, "Two Types of Communication Exercise," cited by Florence Stratton, "Putting the Communicative Syllabus in its Place," TESOL Quarterly, 11 (June 1977), 131-141.

[13] Richard A. Via, English in Three Acts (East-West Center, Honolulu: The University Press of Hawaii, 1976).

[14] Thomas N. Huckin, "Review Essay on Teaching Language as Communication," Language Learning, 30 (June 1980), 209-227.

[15] Allen and Brown, pp. 248-249.

THE ART OF GATHERING INFORMATION:
A SPEECH COMMUNICATION APPROACH FOR SPEAKERS OF OTHER LANGUAGES

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We spend much of our working, socializing, and traveling times seeking information from others, usually in person-to-person situations.[1] Unfortunately, we tend to assume that what we do often we do well. Unless we have extreme difficulty either in obtaining information or in trying to act upon incomplete or erroneous information, we are unlikely to think about or to seek training in ways to gather information.

The problems encountered in gathering information are exaggerated for the person learning English as a second language. Such a person, let's call her Maria, may be learning a new language while attempting to live, work, travel, or go to school in a "foreign" country. The most simple of needs that natives rarely think about may be arduous tasks for Maria: where to eat or sleep, how to locate and use transportation, when to arrive at or to leave functions, and who to contact about solving problems.

Maria's information-gathering tasks may be complicated by the type of English she has learned and how she has learned it. She may have learned "literary" English by studying the written page: novels, short stories, and essays. When attempting to gather information, however, Maria encounters a different language--nonliterate, spoken English. Sentences are often incomplete, awkward with rephrasings and repetitions, confused by oral erasures or additions of words and phrases, and fraught with strange jargon and colloquialisms. Head nods, facial expressions, gestures, vocal stresses, pronunciations, pauses, enunciations, and speaking speed may confuse Maria with a profusion of possible meanings or render messages unintelligible. Maria discovers that many English words, though spelled differently, sound alike and are confusing when she cannot "see" them.[2] She may lack the listening skills necessary to detect subtle differences in context, pronunciation, and usage.

English is the first language for the majority of my college students, and they have studied English literature and grammar through elementary and secondary schools and into college. Unfortunately, they encounter many of the same difficulties in gathering information that Maria encounters, but they assume that they communicate effectively because they "speak" the language.

The purpose of this article is to present a sequence of activities used in interviewing classes at Purdue University to teach students how to gather information accurately, completely, and efficiently. These activities are based on three assumptions: (1) that students learn to communicate orally by trying to communicate orally, (2) that students should proceed from simple to complex communication activities, and (3) that students must begin by becoming aware of their communication deficiencies and the potential problems they are likely to encounter when trying to obtain information. This sequence of activities can be an effective means of teaching English as a second language.

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Exercise #1--The First Thing That Comes to Mind

This exercise enhances student awareness of the communication difficulties associated with the imperfect symbols we call words.[3] Students are asked to take out a piece of paper and a pencil and write down the first thing that comes to mind when they hear a particular word. The instructor gives a word such as game, sail, bowl, or sweet, pauses for a few seconds, and then gives another word. The instructor does not repeat the words or answer questions about the words. After students have heard several words, they reveal to the class what they have written down. Class results usually resemble the following:

Game	Sail	Bowl	Sweet
football	boat	sugar	nice
deer	department store	cereal	candy
Monopoly	savings	cow	sugar
fun	bargain	(expletive)	kind
cards	ship	Super Bowl	pleasant
play	fun	ball	tasty
pheasant	discount	bowling	hotel room
willing	money	strike	dorm room
golf	canvas	soup	honey
tennis	water	Rose Bowl	music
bridge	breeze	football	precious

Students discover that common words have many different meanings and that words often "sound" the same, for example sail and sale, bowl and bull, sweet and suite. Our frames of reference and situational variables may determine how we interpret words. For instance, a person interested in sports may think of boating when hearing "sail" while a person who likes to shop may think of bargains or discounts. During the warm fall weather, students naturally think of outdoor and seasonal sports, particularly football. But during the cold winter months, students tend to think of indoor activities, particularly basketball and card games. This exercise reveals the importance of listening for nonverbal and contextual clues when receiving information and the value of knowing the other person's frame of reference. Once students are aware of the difficulties involving single words, they are ready to encounter more complex messages and attendant problems.

Exercise #2--Pass This On

This exercise makes students aware of the communication difficulties associated with transmitting oral messages of moderate length that contain important qualifying words (maybe, perhaps, gross or net, possible) and different types of information (statistics, names, dates, titles).[4] The instructor prepares three different paragraphs like the following:

> The White Toothpaste Company has an average annual gross income of $1,500,000. Prior to two years ago when a salary increase of 10 percent was granted to prevent a strike, the net profit was $83,000 a year for Mr. Gilbreth, owner and manager. During the past two years, due to salary increases, rising cost of materials, and increased taxes, the profits have fallen to about $47,000 per year.

At the beginning of this exercise, four to six students leave the room. The remaining students receive copies of a message and are encouraged to record what happens to the message as it is passed from student to student. The first student to reenter the room hears the message from the instructor (no questions or repetitions are permitted) and (s)he repeats it to the next student who reenters the room. The process continues until the last student transmits the message to the class. A second message is selected and four to six students are sent out of the room. The procedure is the same except that each student may ask three simple questions after hearing the message. A third message is selected and the procedure remains the same except that each person repeats the message immediately after the first transmission.

These messages are passed from person to person, and students witness graphic examples of information loss and distortion due to deletions, additions, and alterations of language and content. The White Toothpaste Company message suffered the following transformations in a recent class exercise involving three students.

> Student #1: The White Toothpaste company had a gross income of $1,500,000 up to two years ago when it granted a salary increase of 10 percent or so to prevent a strike. At that time, the net profit to Mr. Gilbert, the owner, was $53,000. During the past two years, due to salary increases and taxes, the profits have fallen to about $47,000.
>
> Student #2: The White Toothpaste company had an income of $1,000,500 until a couple of years ago when it granted a salary increase to end a strike. The net profit to Mr. Galbrath, the president, was $153,000. During the past two years, due to several factors such as the strike, the profits have fallen to about $147,000.
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> Student #3: The White Toothpaste Company had a gross income of $1,500,000 until a couple of years ago when it had a strike. The profit of Mr. Galbrat, the president, was about $153,000. During the past two years, the profits have fallen to about $147,000.

This exercise reveals a variety of common communication problems. Deletions occur because of information overload (too many facts, details, and qualifying words), poor listening habits (listening for facts and missing context or qualifiers), and faulty memory. Additions occur because of assumptions or prejudices (we recall the threatened strike but not the rising cost of materials), or inferences (we "hear" what is neither said nor implied). We may alter messages because we try to make sense of the message by fitting it into our frames of reference. Thus, student #3 corrected the annual company income by returning it to $1,500,000 and by adding the word "gross."

This exercise, by design, employs poor oral communication techniques that allow all three problems to occur: deletions, additions, and alterations. The first method gives a complete message with no repetitions, questions, emphases, or other techniques that enhance communication. The second method delays questions until the message is completed, too late perhaps for the receiver to recall questions that came to mind earlier. And the third method is a total repetition of the message rather than a strategic repetition of vital parts. The instructor should explain and illustrate a variety of ways to improve information giving efforts. These include (1) asking questions during the interaction; (2) repeating strategic and important bits of information; (3) punctuating messages with vocal pauses and emphases in order to draw attention to qualifiers, figures, and so on; (4) taking notes; (5) using media such as pictures, diagrams, outlines, and models; (6) summarizing before, during, and after messages; (7) asking questions to see if the message has been transmitted accurately and completely; (8) listening to and observing the other party for signs of potential problems; (9) presenting information in a systematic manner; (10) asking the other person to repeat what has been said; and (11) deleting all but the necessary information from messages. These techniques aid both the initial communication of information and the flow of information to other persons. Students observe that messages become distorted and altered with each transmission when these techniques are not employed.

Students learn from this exercise that communication involves far more than knowing individual words and using correct grammar. They are ready now to move beyond one-way communication exercises and into brief communication interactions with other persons.

Exercise #3--Supply the Missing Probe

This exercise introduces students to question tools and to common answer problems. Once again students encounter difficulties because of language, listening habits, perceptions, frames of reference, and communication techniques, but now they encounter these problems in two-way interactions.

There are endless numbers of question types, but I believe the following are essential to gathering information completely, accurately, and efficiently.[5]

1. Bipolar questions restrict answer options to a selection between two alternatives: "Are you for or against government loans to large corporations?" "Are you in favor of legalized abortion?"

2. Clearinghouse probing questions attempt to discover if we have missed anything before we move to a new topic or close an interaction: "What else can you tell me about this job?" "Is there anything I have not covered adequately?"

3. Evaluative questions ask respondents to judge actions, suggestions, people, and things: "What did you think of Jake?" "Which of these cars is the best buy?"

4. Exploratory questions try to determine how a person feels, why a person feels a particular way, why a person did something, or what a person knows or prefers: "Why do you feel that way about your school?" "What do you know about the new registration procedures?"

5. Factual questions seek necessary facts and data: "When do summer classes begin?" "What is your gross annual income?"

6. Hypothetical questions ask people to respond to made-up or imaginary situations: "If you were in my place, what would you do?" "If you discovered that your rent was going to be raised nearly 45 percent and that you could not afford to remain in you apartment after the increase, what would you do?"

7. Illustrative questions ask for examples to support or to clarify statements, arguments, and ideas: "Give me an example of a good company to work for." "Tell me about a communication problem you encountered when applying for a job."

8. Leaning questions try to reduce indecision and to discover which way a person is "leaning." "If you had to decide today, which school would you pick?" "Well, if the election were today, who would you vote for?"

9. Mirror questions (sometimes called summary questions) attempt to determine if we understand accurately and completely what has taken place or what information we have received: "Okay, if I understand you correctly, you're saying that you may have a two bedroom apartment available on May 14, that it is on the first floor, and that it will cost $385 a month, including heat and water?"

10. Nudging, probing questions encourage people to continue with their answers: "Uh huh?" "And then?" "Um hmm?"

11. Reflective questions literally reflect an answer or comment just made to seek clarification or verification: "Are you saying you think the test was unfair?" "By small school, then, you mean ones with enrollments under 250?"

12. Restatement questions seek answers more to the point of the original question or try to determine if a person will give consistent answers to nearly identical questions spaced some time apart.

Discussions prior to this exercise should focus on (1) types of questions, (2) types of unsatisfactory answers and how students might deal with them, (3) when students should ask open-ended questions ("Tell me about San Francisco.") or closed questions ("What time zone is San Francisco in?"), and (4) when students should remain neutral ("How do you feel about San Francisco?") or resort to leading questions ("I'm sure you enjoyed San Francisco, didn't you?").[6] The exercise consists of a series of questions and responses such as the following:[7]

1. Question: What kinds of benefits does your company offer employees?

   Response: We have an excellent benefits package. It's one of the best.

   Question:

2. Question: Who do you plan to vote for?

   Response: Oh, I don't know.

   Question:

3. Question: How many cups of coffee do you drink a day?

   Response: Several.

   Question:

4. Question: Tell me about yourself.

   Response: Well, I grew up in New Orleans where my father owned a small hotel and my mother taught math in high school. I have two brothers and one sister. I like to travel.

   Question:

5. Question: Define cooperation for me.

   Response: (Silence)

   Question:

6. Question: Are you familiar with the Bakke case?

   Response: Yes . . . I think so.

   Question:

Students learn to distinguish between satisfactory and unsatisfactory responses and to identify quickly (as is necessary in oral communication interactions) what is wrong with a response (vague, incomplete, irrelevant, superficial, suggestive, inaccurate, or nonexistent). They also learn to determine why the other person may have responded in a particular way (poor question choice, wording of the question, uncertainty as to the length and type of answer desired, lack of trust or motivation, or respondent problems such as low intelligence, emotional trauma, or lack of information), and how to ask a follow-up question in order to obtain a more satisfactory answer. Students should be ready now for longer interactions.

Exercise #4--Probe for Information

This exercise is designed to provide students with an experience that forces them to phrase questions carefully and to probe into answers.[8] The interviewee, preferably the instructor, has two or three pages of facts and testimony (some of which is conflicting) from a variety of sources about a "case" and plays the role of an honest, uninvolved, and helpful but reticent respondent. Yes-no bipolar questions are answered with a yes or no and open-ended questions are answered with a sentence or two. On occasion, the interviewee will be purposely vague or suggestive.

Interviewers for a given day will know only the information provided in a brief paragraph such as the following:[9]

> Jane Manley is suing Virginia Packman for negligence that caused a painful injury. A preliminary court hearing has been held, and the case is now scheduled for a jury trial. You are a pre-law student interested in negligence cases and have contacted a person who knows facts and testimony.

Interviewers for the day leave the room at the beginning of the class period. One student enters the room, conducts a 5-7 minute interview, and returns to his or her seat. This procedure prevents students from copying other interviewers and gives the class an opportunity to observe different approaches to getting the facts and testimony of the case.

This assignment can be difficult and frustrating. Students learn that accurate, complete, and effective information getting depends upon (1) carefully phrased and strategically designed questions, (2) careful and insightful listening, (3) probing into answers for additional information and to clarify vague or confusing bits of information, and (4) reflective questions that verify understandings and impressions. They discover once again that messages are intricate combinations of verbal and nonverbal symbols and are influenced by our frames of reference, assumptions, inferences, and personal limitations.

Summary

To students learning a new language and trying to obtain information, the needs appear to be a large vocabulary and a keen knowledge of proper grammar. This series of exercises introduces the student to both the problems and the means of gathering information by involving them in successively difficult oral communication interactions. Students discover the difficulties encountered when "hearing" English in nonliterate situations and problems cause by homonyms, nonverbal communication, assumptions, inferences, frames of reference, and personal limitations such as faulty hearing or memory. They discover how to phrase questions to obtain the kinds of information desired or to verify that they have received information accurately, completely, and efficiently.

NOTES

[1] Walter J. Ong, "Literacy and Orality in Our Times," *Journal of Communication*, 30 (Winter, 1930), 197-204; Vincent DiSalvo, David C. Larson, and William J. Seiler, "Communication Skills Needed by Persons in Business Organizations," *Communication Education*, 25 (Nov. 1976), 269-275.

[2] Other words that have a variety of meanings and "sound-alikes" are shipping, spring, capital, principle, berth, fare, bridle, alter, miner, and strait.

[3] For further explanation of this assignment, see Charles J. Stewart, *Teaching Interviewing for Career Preparation* (Annandale, Virginia: Speech Communication Association/ERIC, 1976), 15.

[4] For detailed explanations of this assignment, see Charles J. Stewart, *Interviewing Principles and Practices: A Project Text* (Dubuque, Iowa: Kendal/Hunt, 1980), 11-12; Stewart, *Teaching Interviewing for Career Preparation*, 20-21; and Charles J. Stewart and William B. Cash, *Instructor's Manual for Interviewing: Principles and Practices* (Dubuque, Iowa: Brown, 1978), 6.

[5] For discussions of question types and uses, see Lynette Long, Louis Paradise, and Thomas Long, *Questioning: Skills for the Helping Process* (Belmont, Calif.: Brooks-Cole, 1980); Stanley L. Payne, *The Art of Asking Questions*

(Princeton, N.J.: Princeton University Press, 1951); Charles J. Stewart and William B. Cash, Interviewing: Principles and Practices (Dubuque, Iowa: Brown, 1978); and Charles J. Stewart, Funeral Service Counseling: Principles and Practices (Batesville, Indiana: Batesville Management Services, 1981).

[6] For discussions of probing or follow-up questions and leading questions, see Robert L. Kahn and Charles F. Cannell, The Dynamics of Interviewing (New York: Wiley, 1964), 205-222; and Stewart and Cash, Interviewing, 69-76.

[7] For sample question response quizzes, see Stewart and Cash, Interviewing, 72-73; and Stewart, Interviewing Principles and Practices: A Project Text, 7-8.

[8] For explanations and variations of this assignment, see Stewart, Interviewing Principles and Practices: A Project Text, 13-14; Stewart and Cash, Instructor's Manual for Interviewing, 10-12; and Stewart, Teaching Interviewing for Career Preparation, 24-25.

[9] For cases to use in this assignment, see Harry P. Kerr, Opinion and Evidence: Cases for Argumentation and Discussion (New York: Harcourt, Brace, and World, 1962); or contact Charles J. Stewart, Department of Communication, Purdue University, West Lafayette, Indiana 47907.

THE RITUALIZING FUNCTION OF HUMAN COMMUNICATION

Robert F. Ross*

Once, having visited a hospital with a bouquet of flowers, I discovered that the patient for whom the bouquet was intended had already been dismissed. Back on the street outside the hospital, I attempted to give the flowers away. I was repeatedly rebuffed and almost cursed. Then across the intersection from where I stood, an unusual person caught my attention. She was ancient; a tiny, bent, old crone dressed in the habit of a nun. Her face, when at last I saw her walking toward me, was toothless, almost eyeless, and withered like a dried berry. Yet, as she stepped up on to the curb and I inquired, "Sister, would you like these flowers?" an amazing change occurred in her. Her eyes lit up like a candle, her face was nearly beautified by a glorious smile, she was entirely transfigured; and with perfect grace, ease and simplicity, she took the flowers, thanked me, and continued on her way. It all happened in a continuous motion, and I was left wondering what had really occurred. Why had she, the nun, been able to receive as a welcome gift what the others had refused with suspicion? The answer was in the recipient of the gift. She was an old nun. She had been schooled all her life in receptivity to grace, and had learned to accept the unexpected good that comes of its own--unsought, unbidden, the pure gift of heaven.

The rejection behavior on the part of the others may be explained by acknowledging the futility of attempting to communicate with others who are operating outside their experiences and thus the appropriate behavior. Most children are taught from early childhood not to receive gifts from strangers, and that the initiation of giving and receiving gifts follows an ordered and specific format or ritual of behaviors. Adults have been innundated with gimmicks where a free gift with attached stipulations for our time is the norm. These encounters have left us virtually void in experiencing the appropriate initiation and reception of gifts, whether they be a bouquet of flowers, a word of praise, or the sharing of an individual's sense of humor. However, the social amenities appropriate for a communication encounter are ritualized for each type of event. The nun had been schooled to be receptive to all unsought, unbidden gifts and the others had learned to be suspicious, rejecting gifts which were not within the spectrum of appropriate acceptance. Potential recipients of the offering were communicating appropriately for their respective cultural milieu of rituals.

This story illustrates a second concept important to our understanding of rituals. When individuals perceive that norms or expectations for appropriate behaviors have been violated, they will refuse to engage in the ritual and will rebuff the initiator. From my observation, most individuals in the story utilized nonverbal messages to signal their displeasure. Nonverbal behaviors varied but generally may be labeled as a "cold" response. Eye contact was minimal, and when present seemed harsh and questioning; posture was stiff and unnatural; and facial movements included closed mouths, raised jaws, and creased brows. When individuals responded with an utterance, their oral style consisted of clipped words delivered rapidly, nonfluencies, stuttering, and long pauses. They exhibited communicative patterns which reflected a behavior of personal confusion and resentment toward the initiator. The nun, because she perceived the offering as appropriate, exhibited nonverbal signals associated with acceptance of the initiator and understanding of the ritual behaviors required for each participant. In that brief encounter, rapport was felt because we both perceived we were communicating appropriate to the rituals for giving and receiving a gift.

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Rituals serve to provide predictability and stability in interactions and serve a socialization or teaching function for those not members of the culture. The rules that one adheres to in social situations exist because individuals perceive "oughtness" or expectedness for their own and others' social actions. Awareness of a specific relationship, group, and culturally based ritual provides a means of judging the appropriateness of amenities exhibited and speech modes utilized to accomplish diverse purposes. Rituals serve to maintain social relationships or facilitate social interaction.

Relationship: Role Assumption and Decentering

Because our communication is grounded in our relations with others, persons who are able to adapt to different relationships are seen by others as competent communicators. The relationship-sensitive person willingly accepts role-taking as a necessary part of life, while avoiding stylized behavior associated with rituals except where appropriate. In a relationship we must develop a repertoire of role behaviors varying from devil's advocate to comforter. The relationship-sensitive person recognizes that the primary constraint on communicative choices for self is the other person's perspective of which communicative behaviors are appropriate. For example, when individuals assume the role of listener, they must meet the norms or expectations of the other person to be seen as a competent listener. University students describing the communicative behavior for a listener in several social contexts and situations are very specific in the use of descriptors. For example, when the listener of a friendship pair is responding to a topic which is central to the initiator's core beliefs, the listener generally is expected to respond with direct but not intense eye contact; physical closeness which violates usual space requirements; tactile responses if individuals are of the opposite sex or female pairs; and oral responses which indicate either an understanding of the initiator's opinions and feelings, or responses which work for further clarity. Responses other than those expected are viewed as inappropriate. Further, the listener's communicative behaviors must be congruent with the degree of somberness or levity expectations of the initiator. By describing communication behaviors which are expected by receivers for other conditions or roles, students are able to define specific rules and rituals which must be adhered to by those communicating with them. The identification of rituals and rules assists us in effectively managing our interactions with others.

Another conclusion which emerges from the student descriptors of communication behaviors is the difference between self- and other-centered perspectives. Self-centered individuals can accurately depict the expectations they have for both self and others but experience difficulty in accepting the others' expectations for them. Primarily, they fail to understand the other.

Individuals who have the ability to decenter or focus on the other during a communication encounter can more clearly and accurately define the expectation or norms of behavior desired by the other, regardless of age, sex, status, or degree of familiarity. Individuals who are other-centered also are more adept in assuming appropriate roles. Rituals of expected behavior for a relationship emerge clearly as a result of our attending to or focusing on others when they are communicating. An individual who wishes to be perceived as competent must understand and implement the appropriate oral and nonverbal conditions stipulated by the rituals which define unique communication behavior expectations for diverse social situations and contexts. Individuals in the throes of learning English as a second language would be wise to develop a repertoire of communication behaviors and speech mode expectations for specific rituals.

Relationship: Exploring Rituals of Humor

Individuals who desire to develop or maintain a relationship with others need to communicate their sense of humor effectively considering both culture- and/or group-specific dimensions. Individuals with a sense of humor or receptive to humor from another relish in sharing a topical joke or delivering a pun about their own cultural or demographic descriptors. In expressing humor individuals selectively mix the oral and nonverbal mediums to experiment and effectively implement forms of humor in specific contexts and situations.

An individual's sense of humor may be expressed in the form of a pun, which is a play on words of the same sound but with different meanings or applications. A form of merriment for individuals that know each other is to tantalize or baffle the others by arousing desire for more information and meaning without the intention of satisfying this induced desire. To jest with another is to express a witticism or perform a ludicrous action which has the purpose of entertainment and is not to be taken seriously. When individuals bandy about a topic, they do so in the spirit of banter and good-natured teasing. Individuals desiring to be perceived as competent need to expand their repertoire of the rituals for expressing humor in a variety of social contexts. As a relationship progresses or group membership continues, individuals experiment in sharing their humor and norms or rules which dictate the appropriate behaviors as an initiator or receiver are established. These rules or expected norms become rituals of behavior with specific and unique verbal and nonverbal codes of expression.

Commensurate with relationship development, individuals commence utilization of special language codes which have meaning only for the dyad or group of individuals. This may include the abbreviation of language, the use of nicknames for individuals, and an altered form of punning where words differ from normal meanings or applications for the individual designing and utilizing the code. An example of the use of language to mean something different is the slang utilization of "bad" by some members of the Black race to mean "good." The use of unique meanings for words must be ritualized for those subject to the code. Individuals must be enculturated into the specific subculture to understand the context by which people are relating.

The importance in sharing one's humor within the context of the discussion or dialogue is essential for effective and appropriate expression of one's sense of humor. Individuals who state a pun which is not connected with the topic being addressed will discover that others do not understand the humor and likely perceive the speaker to be inept. The content of a pun, a joke, or the act of teasing must be appropriate for the occasion and timed for the moment. Recently, as a master of ceremonies at a faculty retirement dinner, the President of the University in his remarks to the group closed with a pun. After commenting appropriately about each faculty member who was retiring, he closed by stating, "I don't know about Bob Ross, but when I retire this evening, it will be with my wife." A variety of replies may be considered appropriate if they are delivered immediately and include the mixed or double meaning for "retiring." Of course, the use of appropriate nonverbal cues in delivering the statement and reply is critical to the pun's acceptance by the audience.

Humor is expressed for a variety of purposes. An individual may utilize humor to introduce a topic that (s)he wishes to discuss but is unsure of the others' opinions on the subject or the relationship between the individuals. The initiator may respond to a verbal or nonverbal rejection by stating, "I was only kidding; it's not important." Second, the initiator may utilize a form of humor to express his/her personal state of happiness or pleasure in being with the other. In this instance the recipient should exhibit nonverbal behaviors which are receptive to the occasion for merriment. Teasing or other forms of humor may be utilized as a means of testing or initiation of an individual into a group. When entering a new profession, most of us experience cultural shock. We are unfamiliar with the routine for the office. The appropriate rituals for behaving with fellow employees and conducting our business with others are unknown for a period of time. Sometimes "old timers" deliberately tease a new employee by suggesting obtainment of a nonexistent object, performing useless acts, or other forms of testing or initiation. New employees are accepted by the other employees if they follow the ritual of teasing successfully by not resenting the trial. Humor may be utilized as a coping device by individuals to avoid further discussion of the topic or to define the levels of intensity or involvement. The specific occasion, situation and relationship variables would influence the selection of an appropriate response. Minimally, acknowledgements of the responder's internal state (e.g. threatened, fearful, etc.) should be explored as a topic of discussion. Finally entertainment may be expected. When delivering a speech, humor is expected in the introduction, or in a "roast" the entire evening is expected to be entertaining. The competent communicator adapts his/her communication style to the purpose of the event, behaves within the assumed role requirements, and fulfills the dictates of rituals by the occasion and relationship.

Methods for Instruction of Rituals

Instruction focused on the ritualizing function should occur with direct reference to the other functions of communication discussed in this volume. Isolation of instruction for a single function will result in students misinterpreting the intergrative goal of communication. Instruction should commence with development of communication competence in active listening. Active listening requires the receiver to respond to the sender's utterance by paraphrasing the message in his or her own words. The listener is not to state his/her opinion or change topics. The interactors continue to respond to each other until the sender is satisfied that the receiver understands the intended meaning of his/her message. Active listening facilitates vocabulary building, while allowing various meanings of words to emerge in the interaction which reflect each participant's understanding of the context. The topics, contexts, and situations for active listening experiences can be varied to allow for understanding the nuances of any ritualized event. The interplay between communicators practicing active listening facilitates development of other communication skills associated with dialogue. For example, the rituals associated with turn-taking in dialogue or mediating meaning to reach an acceptable level of understanding are examples of ritualized procedures. A dialogue must flow with proper pacing and reach a closure stage acceptable to the participants. Active listening will facilitate the development of these basic rituals.

To assist students in understanding rituals in a variety of social contexts, students should be introduced to the concept visually. A variety of methods is available to accomplish this goal. Films and selected television programs provide a variety of contexts illustrative of American culture. By focusing on the nonverbal behaviors of the cast, students can identify the appropriate rituals associated with meeting members of the opposite sex, establishing and terminating interactions with persons of the same or different ages and status levels, expressing an opinion, interacting in a courtroom, comforting another person, expressing or receiving forms of humor, etc. Students should write a report describing these rituals and comparing them to their own culture, clarifying similarities and differences. Student oral and written reports, followed by discussion questions from both the teacher and students, should result in a more comprehensive understanding of rituals of behavior associated with a specific event. If Americans are available in the community, a student written and oral report assignment of observation of Americans in their daily lives would provide further clarity of rituals. As students progress in language proficiency, an interview format should be assigned. Inviting Americans to one's classroom to discuss, demonstrate and critique student presentations of ritual also is an effective method of reinforcement of knowledge.

Earlier in the paper a student assignment for a freshman level interpersonal communication class was briefly described. Students were asked to describe the "appropriate" communication behaviors for self and others in a variety of social contexts and situations. This assignment can be modified to assess the American perspective of rituals through literature, film and electronic media. The resulting descriptors should be compared to the student's culture of origin to assist the individual in understanding differences which are implied. The assignment can be useful in understanding the nuances of rituals for specific relationships. To assist students in their understanding of ritual depending on relationship, role-playing should be introduced. Role-playing different situations assists students in expanding their repertoire of appropriate communication behaviors and introduces them to the importance of relationship in ritual nuances. The rites of changing topics or terminating a discussion depend upon the relationship between participants. Friends have the right of introducing topics and expecting a different listening behavior than do acquaintances. This activity can be varied by introducing a variety of potential relationships (e.g., father-son, boss-worker, doctor-patient, male-female, etc.). The use of students to judge the appropriateness of word choice, evaluate the effectiveness of the communication mode selected, and report on the nonverbal cues exhibited by both the sender and receiver assists the individuals performing the observation/reporting role (as well as the sender and receiver) to understand and implement the concept of decentering.

The activities recommended for obtaining compentency in communicating and receiving humor follow the same staging as those posed for other rituals. Situation comedies, whether from current or dated films or television shows, constitute the first phase of instruction following listening and decentering. A variety of skits and oral readings should be intermixed as a second phase where students experiment in practicing a variety of forms of humor and the rituals associated with each. The use of role assignment and student scripting of communication events allows students practice in writing, speaking, reading, and listening skills. The final phase may consist of a performance by students utilizing a format similar to the "Dean Martin Roast" on television where one person is honored through the use of humor. Students could also script and act in their own situation comedies, develop and implement rituals of humor for the classroom, and experiment in expressing humor with visiting Americans. Students should be assigned the role of critic, observer or judge for each of the skits or simulated learning experiences. A discussion focusing on the representation of the behaviors portrayed by individual participants in the skits will provide students with the opportunity to assess personally and collectively their repertoire of behaviors and the appropriateness and effectiveness of communicative behavior selected.

EXPERIENTIAL METHODS FOR TEACHING THE RITUALIZING FUNCTION OF SPEECH COMMUNICATION

Judy Hiller Goldberg*

In my youth, one value which was stressed was to concentrate on the commonalities of people and ignore or diminish the differences that exist. This was reinforced by statements which were phrased to elicit empathy ("How would you feel if you were __X__"), admonitions to be invisible to the difference ("Pretend you don't see __X__"), or direct requests to be sympathetic ("You must be kind to Auntie, she has __X__").

One day a blind man came to our home which was on a hill, fifteen concrete steps up to the door. The house was located on a corner, separated from the street by a ten-foot stone wall. After purchasing some household wares from the man, I wished him good day, carefully mindful that my communication did not allude to his visual handicap. After he had progressed no more than ten steps, I realized that without my assistance he would possibly harm himself bodily, navigating off our property line. I called to him and offered my assistance explaining the physical barriers that he had to circumvent to get to the next customer. As he grasped my crooked elbow, we chatted amicably about the hazards and joys of being sightless in a world constructed by and for the sighted.

One can err, I have learned, by focusing only on either end of the continuum of human awareness, forgetting that it is a continuum with multiple points of possible concentration. To relate to someone as if his or her deficiencies are nonexistent is to deny the uniqueness of each person. On the other hand, to converse with someone in a judgmental way is to negate the belief that there exists a commonality and that we are linked by our humanity.

When teaching a second language, the teacher can ignore the superficial blunders that the student commits, while still being sensitive to those behaviors which will enhance entrance into the different culture through the medium of the newly acquired language.

The ritualizing function has as its parameters those acts of speech communication which "maintain social relationships and facilitate social interaction."[1] Included in this category are greetings and leave-takings, as well as appropriately placed speech modes such as teasing, punning, and idiomatic expressions. This form of communication is highly sensitive, for it is commonplace for the native speaker. Recognition that someone lacks this knowledge is difficult to comprehend and is hard to accurately illustrate and define. The non-native speaker is isolated from the main culture because of his or her inability to initiate and maintain social relationships.

The speaker who is not conversant with the language is, by analogy, enmeshed in a double-bind situation. The person is involved in tense relationships, for extreme effort is required in order to interact with others. Social encounters, therefore, become threatening, calling forth defense mechanisms and behaviors which are used when one does not understand the rules of social conduct. The speaker may become suspicious and defensive, for hidden meanings may be suspected behind every statement; or the person may ignore metacommunicative signals because every utterance is literally accepted. The person could possibly adopt another defensive posture by totally ignoring the metacommunication, thereby not comprehending his or her social communicative milieu.[2]

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Teaching the ritualizing functions of speech communication to non-native speakers must include an integration of both direct and indirect communicative approaches. It requires speakers to accept the differences of culture and language if they are to arrive at commonality and ease of understanding. At the same time, the act of teaching requires educators to dwell on the useful arts of speech and to ignore those utterances which are individualistic forms of expression. The speaker talks from his or her community's habits and from his or her own individual choice. Language, from the native speaker's point of view, is free and bounded only by habit and the known pressures of the environment in which he or she is communicating. The beginner of a new language usually concentrates on the rules of that language and, therefore, sees choice as limited and constricting.[3]

As teachers concerned with teaching English as a second language, we have come to the present position of valuing interaction as the necessary goal. Rules may be helpful for the teacher to formulate his or her objectives, but a concentration on pronunciation and grammar may serve an opposing purpose to the educational process. Teachers must take the necessary steps to relate the material being taught to relevance in the students' lives.[4] Furthermore, "learning is most efficient when it is highly motivated by communication needs, and when it is a medium for meaningful content."[5] Obviously, the individual learner cannot be passive or ignored in the educational process. The student provides the motivation needed and, by his or her presence, defines "meaningful context." Therefore we can begin to approach the teaching of English as an active shared responsibility between teacher and student.

Another issue to be addressed is a recognition of the relativity of the term "communication." Communication is a process which is dynamic and fluid. Speakers have the freedom to determine how much information they will share and what kind and what ranges of meaning will be accepted or rejected. Therefore, communication can be viewed as a negotiation process, the rules of which are dictated by the individuals involved in that process.[6] The student has to learn the negotiation process in order to achieve communication competency in various situations. As teachers we want to facilitate the learning so that the student can be flexible in his or her negotiation with the other person involved. Degrees of formality and the amount of self-disclosure and its appropriateness for given situations are some issues that are inherent in the negotiation process. Teaching the functions of speech communication, then, would dwell largely in the communication end of Prator's continuum.[7]

Exercises for Teaching the Ritualizing Function

The following exercises developed for teaching the ritualizing function to speakers of other languages follow the rationale and format set forth by

Connolly and Bruner.[8] Each exercise is introduced by goals which students should accomplish within the following criteria: (1) enlarge their repetoire, (2) select criteria for making appropriate choices, (3) implement the communication acts chosen, and (4) evaluate the effectiveness of communication employed in two dimentions--appropriateness and interpersonal effectiveness.

It should be noted that these exercises are most effectively used for the purpose of increasing communication skills and decreasing the self-consciousness of the student. Therefore, errors of grammar and/or usage the student may make can be used as feedback for the teacher to determine areas that have not been adequately learned. Errors occur in varying magnitude. Those errors which do not inhibit fluency and comprehension are best left to be corrected in actual interaction outside of the classroom. More serious errors should be confronted in a manner congruent with the goals of learning a second language: to lessen anxiety, to decrease self-consciousness, and to enhance the joy and excitement of proficiency and efficiency of communication in the new language.

Exercise #1--Childhood Games

1. Increasing repertoire
    a. To practice giving directions.
    b. To increase interaction within narrow and prescribed parameters.
2. Select Criteria
    a. To organize a pattern of direction.
    b. To give directions in an appropriate order.
3. Implement the Choice
    a. To give directions which are succinct, clear, and inviting.
    b. To select those directions which will facilitate the playing of a game.
4. Evaluate Effectiveness
    a. To know directions are adequate when all students in the group are playing the game.
    b. To know directions are adequate if there is a winner other than the person who taught the game, if the game is of a competitive nature.

Every culture has several games that are traditionally played in childhood. Divide the class into groups of 4-6 and select one student in each group to teach a game (s)he played in childhood that is common to his/her native culture. The student teaching the game must make sure that the rules are explicit, orderly, and clearly set forth so that the game can be played by the group. Questions must be clearly answered. When all students agree to knowing the rules, procedures, and progression of the game, the game should be played by the group.

Exercise #2--Rig-ma-role

1. Increasing repertoire
    a. To use imagination to tell a story.
    b. To use action and reaction sequencing of communication.

2. Select criteria
    a. To build related statements upon previous utterances, all of which form an integrated story.
    b. To rehearse and review common situations in the language culture.
3. Implement the choices
    a. To experience the freedom to create a story cooperatively.
    b. To select alternatives within the framework of the story's plot.
4. Evaluate the effectiveness
    a. To practice logical sequencing.
    b. To understand the story as a reflection of the culture.

It has been stated that dialogues need not be creative gems. Plain ordinary language is most practical. The teacher can begin the story by offering two or three sentences which give the setting, introduce the characters, and hint at the kind of interaction. The teacher then passes to the next student by saying, "Rig-ma-role, Juan." Juan must then continue the story, using the setting, characters, and action introduced by the teacher. After one or two sentences, Juan says, "Rig-ma-role, Kim." Kim continues, etc.

Several beginnings that are productive are:

1. Maria and Yolanda are to meet at the library to study. On the way to the library, Maria dropped her lecture notes in a mud puddle and all her papers are wet, smeared, and muddy. Maria is upset because of her clumsiness and because all her notes for all four of her classes are ruined.

    Rig-ma-role . . .

2. Mohammed has received a traffic ticket for speeding. He knows he was not speeding and would like to present his information to the judge so he won't have his drivers license suspended; however, he does not have the language skills to adequately defend himself. He meets a classmate in the cafeteria and decides to ask him to help.

    Rig-ma-role . . .

3. Kim has studied very hard for a speech communication class. The exam is tomorrow and she is confident with her knowledge. A student in the class approaches her in the library and says he has a copy of the exam that he will show her for $10.

    Rig-ma-role . . .

Exercise #3--"Hello! You Are My Friend."

1. Increasing repertoire
    a. To ask specific questions.
    b. To ask the same question to many persons in a "safe" environment.

2. Select criteria
    a. To know that somewhere in the room the correct answer can be obtained.
    b. To ask a specific question and to receive the correct answer.
3. Implement the choice
    a. To practice asking questions.
    b. To differentiate correct answers from other answers.
    c. To determine what kinds of communication to share with an unknown person.
    d. To determine what information within the dyad can be made public.
4. Evaluate the effectiveness
    a. To participate in a dyad.
    b. To introduce one's partner to the class.

During the class period before conducting the exercise, the teacher should ask each student a series of simple questions (e.g., "Where were you born?" "How many brothers do you have?" "How old are you?"). The teacher should then make up a set of 5-6 cards for each class member with the information previously obtained phrased in yes-no questions (e.g., "Were you born in Guadalajara?" "Do you have four brothers?" "Are you nineteen years old?"). On the day the exercise is to be conducted, the sets of cards should be shuffled and handed out, making sure that no one gets his or her original information. Next, students should approach each other, introduce themselves, and ask the first question, then (s)he should move to another student and repeat the same question. If the student gets a "yes" answer, he/she should ask another question. If all 5-6 questions are answered affirmatively, the interviewer says, "Hello! You are my friend." Finally, the two should sit down and continue an unstructured conversation, exchanging more personal information. The unstructured portion of the exercise should consume no more than five minutes. At the end of this phase, everyone should sit in a circle and each student should introduce his or her partner to the class.

Exercise #4--Idioms

1. Increasing the repertoire
    a. To acquaint the students with commonly used phrases.
    b. To place idioms in the correct context.
2. Select criteria
    a. To differentiate colloquial speech from formal speech.
    b. To feel comfortable using phrases which are not dictionary defined.
3. Implement the choice
    a. To use the idioms in a "safe" environment.
    b. To receive feedback on the appropriateness of idioms used.
4. Evaluating the effectiveness
    a. To assess the appropriateness of idioms used in a practice conversation.
    b. To practice communicatively "correct" idioms in a controlled classroom experience.

The teacher should prepare a list of idioms which are commonly used during the ritualizing function of conversation. These can be idioms or phrases that you, the teacher, think are important or ambiguous phrases elicited from the class. Next, each idiom should be written on a separate index card and one card given to each class member. Each student, in turn, should pronounce his or her idiom and receive supportive criticism from the class and teacher as to the correct manner of pronunciation. In addition, each student should place the idiom in a sentence and describe the context. After all students have had a chance to speak, the cards should be collected and shuffled. Next, three students should be selected and be given five cards each. These students will perform a role-play of a common situation using all five of their assigned idioms accurately within a three-minute time span. At the end of the performance, the class and the teacher should talk about the meanings of idioms, their uses, and their appropriateness in relation to formal and informal settings.

Several idioms which are helpful to students learning a second language are phrases which use the verbs "take," "have," and "get," as well as idioms which use prepositions. The situations used for the role-play part of this exercise should be situations that are interpersonal, common to the students' experience, and needed for easy integration into the new language culture. Several contexts that would be appropriate are interactions at school, a shopping center, a weekend party, or around the dinner table at a host family's home.

Exercise #5--Partner Relationship

1. Increasing the repertoire
    - a. To increase interaction outside of the classroom.
    - b. To facilitate integration into the student's adopted social milieu.
2. Selection criteria
    - a. To practice appropriate conversational principles in a realistic field setting.
    - b. To practice the action-reaction-interaction sequence of informal conversation.
3. Implementing choices
    - a. To reduce the anxiety inherent in an unstructured conversational setting.
    - b. To expand from safe structured responses to a conversational mode.
4. Evaluating choices
    - a. To increase empathy in both the verbal and nonverbal channels.
    - b. To develop a social relationship that is satisfying.

The conversant program, as explained by Buckingham and Rosenfield, is the model for this exercise.[9] Native speakers are solicited primarily from classes of speech communication, anthropology, education, or sociology to satisfy part of the course credit for participating in the program. A native speaker is paired with a non-native speaker from the ESL classroom. The assignment is to spend a minimum of five hours a week during the semester in conversation. The native speaking partner should keep a journal of the progress of the relationship. In addition, (s)he should confer with the ESL instructor regularly so as to provide further directions for both experiences and conversational topics. In essence, the native speaker acts as a cultural guide to relationship formation using conversation as a medium.

Conclusion

The ritualizing function of speech communication serves to initiate, sustain, and facilitate social relationships. The exercises presented in this article were selected for allowing the non-native speaker to enter social relationships with increasing self-confidence and diminished self-consciousness. The exercises presented in this article dwell closer to the communication end of Prator's continuum than the manipulation designation and are diverse in regard to the simple-to-complex dimension. The goal is to allow students access to the language culture through communication.

NOTES

[1] Barbara S. Wood, ed., Development of Functional Communication Competencies: Grades 7-12 (Falls Church, Virginia: Speech Communication Association/ERIC, 1977), p. 5.

[2] Gregory Bateson, Steps to an Ecology of Mind (New York: Ballantine Books, 1972).

[3] W. Freeman Twaddell, "Meanings, Habits and Rules," Education, 69 (Oct. 1948), 75-81.

[4] Kenneth Chastain, Developing Second-Language Skills: Theory to Practice, 2nd ed., (Chicago: Rand McNally College Publishing Co., 1976), pp. 329-359.

[5] Muriel Saville-Troike, Foundations for Teaching English as a Second Language (Englewood Cliffs, N.J.: Prentice-Hall, 1976).

[6] Christopher J. Brumfit, Problems and Principles in English Teaching (Oxford: Pergamon Press, 1980), p. 118.

[7] Clifford H. Prator, "Development of a Manipulation-Communication Scale" in Readings on English as a Second Language, ed. Kenneth Croft (Cambridge, Mass.: Winthrop, 1972), pp. 402-409.

[8] Kevin J. Connolly and Jerome Bruner, eds., The Growth of Competence (New York: Academic Press, 1974), pp. 3-7.

[9] Thomas Buckingham and Lawrence B. Rosenfield, "The Conversant Program and the Development of Communication Competence," Communication Education, 27 (Nov. 1978), 349-354.

USING SPEECH COMMUNICATION METHODS TO TEACH THE IMAGINING FUNCTION TO SPEAKERS OF OTHER LANGUAGES

Donald H. Ecroyd and Sumiyuki Yukawa*

Since the late 1950s when Noam Chomsky challenged the Skinnerian view of language learning as habit formation, proponents of the then dominant audio-lingual method of teaching foreign languages have been reexamining its conceptual base. New ways of teaching have been introduced which have taken as their goal something far more than the ability to translate. The current move is toward teaching language for purposeful communication in real situations. The insights upon which these new approaches are based are guided by a notion of communication competence that is heavily indebted to the conceptual formulations of sociolinguists such as Dell Hymes,[1] and the explorations of pragmatics led by Austin and Searle.[2]

Using the classification of Wilga Rivers,[3] one can distinguish between the stages of "skill-getting" and "skill-using." The first of these stages has *correctness* of vocabulary, syntax, and pronunciation as its goal. It leads to a pseudo-communication based on the rote handling of certain drills, exercises, and learning sequences. Such cognition and production drills are disconnected from the realities of an environmental situation, and often become little more than a knowing arrangement of signals. "Skill-using," on the other hand, is not concerned with *correctness* of production; its concern is with *fluency*. True communication can occur so long as there is fluency and some semblance of form, whether correctness is present or not.

Skill-getting deals with things that are certain, and takes linear approaches to learning them. The emphasis is on multiple-choice paradigms (Which is the correct word? The correct tense? The correct pronunciation?). Such paradigms clearly suggest that these are real questions to which there are real answers, and that the game is to find those answers. True communication, on the other hand, is concerned with the development of meaning within a situation and rarely involves itself with correctness at all unless the meaning of what is being said is somehow obscured.

Communication competency is knowing how to use all the communication systems--both verbal and nonverbal--and knowing how to use them effectively in a variety of situations. It is based on a repertoire of experience which has been thoughtfully analyzed in order to identify a wide range of selection options. No truly competent communicator has one and only one way to express an idea. Relevant implementing skills are developed by practice, and as competency grows, one also develops realistic criteria for evaluating one's success or failure in various contexts. If the repertoire of experiences is always and only a series of manipulative drills in which the purpose is to say something correctly rather to say something meaningful, the appropriate selecting strategies and evaluative criteria for interactive communication will not have an opportunity to develop. Skill-getting can become so complete a focus that spontaneous skill using becomes impossible.

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The teaching of English in many Japanese schools offers an instructive case study. Courses deal with grammar, vocabulary, reading, and composition. The study of conversation tends to be a language laboratory sort of exercise in which sometimes the probes to which the student responds come from a recorded voice, sometimes from the voice of the teacher. There is a great deal of repeating of tape recorded sentences and memorizing of dialogues from textbooks. There is very little training in spontaneous conversation. As a result, the student who does well grows confident of his or her ability to use English correctly without recognizing that the skill of using language is actually a far more interactive and spontaneous one than the skills gained from the faithful classroom practice of drills and dialogues.

Perhaps that student then comes to the United States to study at an American college or university. He or she will not starve--the usual classroom training in English teaches one how to handle many basic tasks such as dealing with a restaurant. Most Japanese students in America are able to make a purchase, ask simple directions on the street, answer content questions over assigned readings, tell a doctor about the symptoms being experienced, check out a net or a ball at the gym. But the kind of talking needed to establish desirable human relationships was probably not included in the repertoire of what was studied back home. Thus, many of these students, attempting the free give and take of conversation with native speakers for the first time, face long, awkward moments of silence when they fail to keep the conversation rolling. They do not talk enough, and others feel uncomfortable being with them and having to take so much responsibility in the conversation. They themselves also feel uncomfortable and uneasy when the communication ability they felt so good about at home proves not to be sufficient for easy social or classroom interaction.

They have to construct and rehearse in their minds the sentence they are going to utter before they actually utter it--perhaps not the whole sentence, but at least the essential structure of it. The subject, the verb in its proper tense, and--when it is necessary--the object, must all first be present in the mind. This prior processing makes speech halting, slow, and strenuous. Sometimes the time it takes to prepare a response interferes with the naturalness and comfortableness of the conversation itself. Sometimes it is easier to remain silent. All too often Japanese students--and other foreign students as well--come thousands of miles to study in America and end up saying only what they can, rather than what they want to say in the classroom or in the dormitory. Sometimes they come these thousands of miles only to sink gratefully into the ease of conversation in their native tongue with some fellow expatriate, thus falling into the vicious circle of having come far from home to learn the language of another land yet spending their time chatting in the language of their homeland.

The Problem

Speaking with someone in a real situation is a creative, instantaneous process. The skill-getting instruction of most classes designed to teach a second language prepares students better for handling certain ritualizing communication acts and acts designed to inform than it prepares them for the acts of controlling, expressing feelings, or imagining. Therefore, in most cases, the skill-getting instruction of the classroom prepares the student only imperfectly for the interactional realities of skill-using.

The drill-centered approach to learning in the language classroom is not unlike what a native speaker goes through as he or she learns how to greet others or take leave, how to make a compliment or receive one, or how to engage in small talk. Many of the wordings used in such interchanges are unvarying, and the native-speaking child is taught to say appropriate things such as "Hello," "Goodbye," "Please," and "Thank you" by a social conditioning process not unlike pattern practice drill. Communication to inform tends to follow a set time-sequence form, and usually involves a limited and very task-specific lexicon. It, too, is rather like a carefully prepared class presentation. Even when questions come, they tend to seek repetition of information or confirmation of understanding, both of which can be anticipated and dealt with more readily than an abrupt change of subject or a dramatic shift in the level of abstraction--such as so often occurs in free conversation. Both of these kinds of communication are also clearly capable of being preplanned.

Some of these same things are to a limited extent true of the communication act designed to control or influence others, or that designed to express feelings. For example, in argument one often presents rather long connected statements offering a warrant for an assertion. As is the case in communication designed to inform, preplanning is possible and interrogation tends towards further development of an idea that remains topically unchanged, except perhaps for the refutative shift from pro to anti. The expressing of feelings and disclosure or self are frequently ritualized, and often parallel the structures of narrative used in both instruction and in imaginative storytelling.

Instruction in ritualizing, informing, controlling, and the expressing of feelings, therefore, often generalizes fairly well as the student attempts to move from the skill-getting paradigms of the classroom into skill-using in the target language. However, communication of the order of imagining--speculation, projecting into the future, analogizing, hypothesizing, and the like--seems to be quite another matter once one moves beyond the level of storytelling itself. By its very nature, imagining is probably the most creative and the most spontaneous of all the communication acts. It is the least subject to preplanning. It is frequently triggered by some nuance of interaction. It has important relationships to pragmatic context. It is often interruptive, moving one's statements away from prior topics in ways that shift lexicon rather than reusing it. The telling of tales, the telling of jokes, the telling of personal incidents are all special cases. They are communication involving imagining, but they follow set forms and rituals. Their purpose is to instruct the listener in the nature of what has been imagined. Storytelling, therefore, seems to be a special communication genre.

The purpose of the balance of this article will be to do two things:

1. To identify some communication tasks other than storytelling which involve imagining.

2. To suggest a few ways to set up classroom situations that are designed to develop greater competence in communication acts involving imagining.

If, as is so often the case in Japan, students are initiated into the learning of English through reading, they easily develop dependence on the secondary symbols of the writing system. Once they are settled down comfortably in processing written sentences, it is quite difficult for them to reform their orientation in order to start learning to speak. The correct answers are no longer written in the textbook or on the chalkboard. The sad truth is that many students so trained never seem to free themselves from the correctness obsession.

In helping students develop oral communication competence, the teacher's primary purpose is to provide an educational experience which focuses on the "fluency" of each student's utterances. To accomplish this goal requires a careful analysis of the skills that each student already possesses. Once the needed skills have been identified, they should be taught in a classroom environment in which risks can be taken, mistakes can be made without judgment, and newly learned behaviors can be practiced. The teacher must be very careful about pointing out errors--the aim is fluency, not correctness. Corrections not related to the actual task of getting meaning across will undermine the student's will to communicate and increase apprehension about speaking. The unfaltering will to get one's meaning across takes courage. The teacher's foremost job is to affirm the student's efforts and to get the student to speak more and more. Each student must derive some feeling of achievement when he or she speaks. The overall goal is to increase the student's ability to convey ideas to others in the target language. The criterion to be applied is pragmatic--was the meaning understood? If so, regardless of whether or not the utterance was well formed, the communication was successful.

In teaching the communicative act of imagining we must deal with more than words. The nonverbal communication dimensions of time, space, and even costume are important, as well as those of body movement, facial expression, and prosody. The capacity for seeing options should be encouraged--a capacity for rethinking as opposed to the linear capacity of correct/incorrect choice making. Imagining is often process oriented (How might this work out? Given these notions, what can be expected next? What else could happen?). Imagining is sometimes relational (What does this make you think of? What is this like, or not like? How can you use an analogy, or an illustration, or even a series of instances, to make me understand and feel it, too?). Imagining is frequently the insight of inference and speculation (What might have caused this or that? What may we predict from these factors? Which of these suggestions can you anticipate as being the most promising?). Imagining can be the key to the hypothetical leap (If this were to occur, what would you do? If that were to be the result, how could we best cope?). Imagining is always creative. Given a small bit of experience, one communicates about a broader universe, a larger time, a fuller and richer reality.

Using Speech Communication Methodologies as a Possible Solution

Here, then, are some real situations in which the communication act of imagining is required. Use them in the following instructional pattern:

1. Explore the situation and talk about several ways to deal with it.
2. Plan a bit, and then try out your plan.
3. Talk about how things went.
4. Try it again, and then talk about it again.

This pattern presents an item of experience (repertoire), necessitates feed-forward to develop an array of options from which to select an implementing strategy, permits practice for skill development, and requires consideration of outcome in relationship to intent. Thus, all four factors of communication competency are a part of the instructional situation.

Students should work with other students when completing each activity. Oral exchange assists the learner in deciding what is appropriate, helpful, and meaningful. The speaker's intent, and the circumstances in which he or she is to speak, together with the speaker's sense of the listener--all work to determine the content of both the verbal and the nonverbal messages that make up the utterance. The learning strategy of imagining oneself as a participant in a conversation teaches communication competence in a very special way. Reciting explanations and stories does not require any of the normal external information that a conversation does. More is needed than the mere knowledge of words and the structure of sentences. To function in a conversation, one must say appropriate things, and say them in ways that develop credibility, trust, and empathy. The setting, the participants and their roles, the topic, the manner of delivery, and even the genre of the interchange (e.g., a conversation, debate, a social date, or a sales effort) must all be considered.

Since the intent and orientation of others cannot be taken for granted, the elaborated code will have to be used. But, since in most conversations there are shared expectations and common assumptions, the restricted code also will come into play. Verbal exchanges in real communication use both codes, of course. Narrative accounts, or uninterrupted explanations, or even the short answers to formal questions such as those which make up most skill-getting exercises, are almost totally elaborated in form. The sentences are always complete, and nonverbal demonstrations never take over the role of discourse. In the following exercises, each conversation is context-bound. Real things must be communicated, and preplanning will not be of much help. Because each exercise involves a true conversational effort, each speaker must size the situation up and decide which strategy to try. In carrying the exercise out, students will acquire and polish skills of communicating their intended meanings, and they will quickly test whether or not they have been understood by their classmates.

Suggested Exercises

1. Bring into class a small bottle filled with vinegar, an unlabeled box with baking soda in it, and a small bowl. Show the vinegar and baking soda to a small group of students, and ask them to discuss in the target language what they think these things are, and what they think will happen when they mix them together in the bowl (e.g., flour and water would make paste). Once they decide, one of them can report the group's decision and how it was made. Then give the group the two items and the bowl and have them make the combination. After the group observes and discusses what happens, have a second student make a report to the class, explaining what happened when the ingredients were mixed together (process-oriented imagining).

2. Using the target language, teach one student how to fold a simple paper object (e.g., a boat, a swan, or a hat). Then ask him/her to teach a small group of students how to fold the object. Students should be encouraged to ask questions in order to help them accomplish the task. Then have the group members look at their "artwork." Even though they folded the papers as they were told, no two of the end-products will be identical. Have them decide upon two or three reasons why this might be so, and have a second student report their conclusions. Then ask the group to discuss some important situations in the real world where an individual's unique interpretation of a message might have more serious consequences. A third student can report the results of this discussion. Teachers should remind students of the general semanticist's premise that "meanings are in people," and ask them to discuss whether or not they can think of anything that could be done to make the message received most likely to be the intended message. Have a fourth student report the group's suggestions (relational imagining).

3. Bring to class an object with a real purpose, but a purpose not likely to be known to more than a few of the class members. (We sometimes use a cocktail cheese cutter that has a cutting slot in the blade and no cutting edge, a painted feather bookmark from Japan, a butter-press, or rings for frying eggs on a griddle or grill.) Ask a group of five or six to use the target language while they discuss what they think the object might be used for and why it serves this function. Ask them to develop their reasons fully, and to be prepared to report them later.

   A variation of this exercise is to give group members a very common object such as a dime, a spoon, or a toothpick, and ask them to come up with a dozen unusual uses for the item. Students should be prepared to demonstrate and explain why each novel use is actually reasonable (inferential or speculative imagining).

4. Have some simple board games that require two players (e.g., checkers or tick-tack-toe). Have the players use the target language and talk through every move they make, explaining what they are about to do in each move and why they think the move will work against their opponent. Thus, nothing can be done in the game without preplanning, and also, inevitably, many hindsight arguments will develop (hypothetical imagining).

5. Do some role-plays in which each person has something to accomplish, but the partners know only their own tasks. For example, have two students role-play a department store information desk scene. Tell the student who plays the clerk that there has been a robbery in the store and that the present customer strongly resembles the description of the thief. His/her task is to detain the customer until the security guards arrive to arrest the suspected villain. Tell the student who plays the customer that (s)he has only a few minutes to get to the airport, and that a gift must be purchased to carry back home to greet the person who is meeting the plane.

   Other possibilities include:

   Asking someone on the street for directions. Tell one person that (s)he thinks the questioner is a robber whose picture was in the morning paper.

Tell the other person that (s)he is frightened by the appearance of the neighborhood and is really just asking the question in the hope of having someone to walk with for a block or so.

Two people meeting at a party. Tell each of them separately that they recognize one another and, therefore, each knows that (s)he ought to remember the other person's name. Each person is to try to get the other's name without having to admit forgetting (imagining roles in a real situation, with real intent).

6. Have two students go to the front of the room and play the roles of a mother and her teenage daughter. The mother is preparing breakfast for the girl who is in a hurry to leave for school. Then, without telling these two students what is about to happen, ask a third student to play the role of a stern father who insists that his daughter eat breakfast before leaving. After an argument has had a chance to develop, ask a fourth student to play the role of a paperboy who is ringing the doorbell and trying to collect his money, or a friend who comes to the house to take the girl to school. Other students can be introduced until there are 6-7 people onstage, each with his or her particular communication role and task.

Such exercises require that students use imagining as the basis of real communication interaction. They are required by the exercises to anticipate, to hypothesize, to see analogies, and to create new strategies of communication--new options concerning what to say or do, and new assessments of the setting, of the listener, and of the goal. There is no correct way to accomplish these tasks, but fluency is required. The test of each situation is the interaction itself--how much is said, how successful the speaker is in gaining his or her ends, and how many ways of doing the task come to mind. As Professor Francis Johnson of the University of Papua and New Guinea wrote to Christina Bratt Paulston:

> Communication requires interpersonal responsiveness, rather than the mere production of language which is truthful, honest, accurate, stylistically pleasing, etc.--those characteristics which look at language as language rather than as behavior, which is the social purpose of language. Our end product is surely getting things done, easing social tensions, goading ourselves into doing this or that, and persuading others to do things. Communication arises when language is used as such interpersonal behavior, which goes beyond meaningful and truthful manipulation of language symbols.[4]

In the case of the imagining function of communication, Johnson's view seems especially apt.

NOTES

[1] Dell H. Hymes, On Communicative Competence (Philadelphia: University of Pennsylvania Press, 1970).

[2] J. L. Austen, *How to Do Things with Words* (Cambridge, Mass.: Harvard University Press, 1962); John R. Searle, *Speech Acts* (Cambridge, England: University Press, 1969).

[3] Wilga M. Rivers, *Speaking in Many Tongues* (Rowley, Mass.: Newbury House, 1972), see especially the second and third essays.

[4] Francis C. Johnson, personal correspondence quoted in Christina Bratt Paulson, "Structural Pattern Drills," Elizabeth G. Joiner and Patricia B. Westphal, eds., *Developing Communication Skills* (Rowley, Mass.: Newbury House, 1978), p. 28.

CREATIVE COMMUNICATION METHODS FOR TEACHING THE IMAGINING FUNCTION TO SPEAKERS OF OTHER LANGUAGES

"Congratulations, Mr. K*A*P*L*A*N*, You Have Another Convert,
or
The Care and Feeding of Whifflehoofers"

Paul Hunsinger*

Since I am not sure how this article is going to turn out I will use both subtitles and then drop the one that is less appropriate. No, it is better to use both since they look so incongruously inappropriate for a scholarly journal, but they are appropriate for an article on teaching the imagining process to speakers of other languages. This is the topic assigned to me and the justification for my using the creative title is that someone may read this because it shows some imagination.

Why "Congratulations, Mr. K*A*P*L*A*N*, You Have Won Another Convert," as a part of the title? If you have read the story "Mr. K*A*P*L*A*N* on Shakespeare" in the book by Leo C. Rosten, The Education of H*Y*M*A*N* K*A*P*L*A*N*, you already know the answer.[1] Furthermore, you would probably agree that creativity is often stiffled in students who are learning English as a second language when their teachers do not follow the lead of Mr. Parkhill.

For those of you who do not know the story, let me briefly tell it in my words rather than those of the author. I have used this story as an illustration of how to encourage creative imagination so often that I do not have to read it from the worn book somewhere on my shelves. The book is a series of stories about a teacher of English, Mr. Parkhill, who worked with students in a night school where they were learning English as a second language. It is also a series or stories about Mr. Parkhill's most enthusiastic student, Hyman Kaplan, who had what every teacher wants in students--creative imagination. Here is the story.

Mr. Parkhill, feeling that he should introduce his students to great literature, decided to have them give speeches on a passage from Shakespeare. He wrote the following passage on the board:

> Tomorrow, and tomorrow, and tomorrow
> Creeps in this petty pace from day to day,
> To the last syllable of recorded time;
> And all our yesterdays have lighted fools
> The way to dusty death. Out, out brief candle!
> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage,
> And then is heard no more; it is a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing.

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Mr. Parkhill did not identify the source of the passage, thinking that the students would know it was from Macbeth. He asked various members of the class to get up and give little speeches about what the passage meant to them. Mr. Kaplan entered into the discussion with great enthusiasm defending Shakespeare and correcting his classmates on their interpretations. Mr. Bloom, another student, concluded his speech by saying that he thought Shakespeare was too pessimistic, which caused Mr. Kaplan to respond that Shakespeare was pessimistic only because life was pessimistic.

Mr. Parkhill, impressed by this philosophical stroke, realized that Mr. Kaplan, afire with the glory of the Swan of Avon, could not be suppressed. Mr. Kaplan was the kind of man who brooked no criticism of his gods. The only solution was to call on Mr. Kaplan for his recitation at once. Mr. Kaplan took over and began to tell a story about how Julius Caesar must have felt when he spoke these lines. Mr. Parkhill corrected Mr. Kaplan and told him the passage was from Macbeth, but encouraged Mr. Kaplan to go on with his speech and tell the class why he thought it was from Julius Caesar. Whereupon, Mr. Kaplan told a story of the inner struggles of Julius Caesar in his tent outside of Rome on the night before they were to make him the king of Rome, pondering and philosophizing about life. He ended the story by telling how Julius Caesar "closed his eyes and fell down dead." It took Mr. Parkhill some time to bring himself to the point where he could criticize Mr. Kaplan's pronunciation, grammar, and sentence structure since he was so captivated by the story that he could hardly tear himself away from that little tent outside of Rome where Julius Caesar, bothered by insomnia, had philosophized his way into a strange and sudden death!

Creative imagination is more important than literal communication in the teaching of English. Often teachers stiffle this quality of genius by insisting that students use the language correctly as they (the teacher) define "correct usage." Mr. Parkhill encouraged Mr. Kaplan to go beyond the limited linearity of the literature, and in so doing, Mr. Kaplan made a convert of Mr. Parkhill. We too should be open to such conversions.

How can this be done? By being open to the creative urges that we have repressed or that were suppressed in our educational indoctrination, that's how. Originality and creative intuitions are squeezed out of people who go through that mental menopause called the doctoral dissertation.

When music and sweet poetry agree
Who even cares for a Ph.D.

There are many specific methods of developing creativity. I will mention just a few that seem to work best for me. I use a box with cards indexed "characters," "action," " time," and "place" and have students select one from each category. Then they build what they have into a story, a poem, a play, or whatever they wish. Sometimes, as a variation, I ask students to call out characters, action, time, and place and the class builds a story together. In one class I asked for characters and got prosaic answers such as characters--a boy and a girl, action--stood holding hands, time--at midnight. Then this dull storyline took excitement when I asked for the "place" and a girl said "before a little open grave." This one creative thrust forced the class into developing a story about the two people. We agreed to develop a story up to the first interaction between the characters and returned the next class period to tell what he said when he turned to her. One student said, "He turned to her slowly and said, 'If you ever tell, I'll kill you too.'" Another started the interaction by saying, "He turned to her slowly and said, 'This is a weird way to feel about a goldfish.'"

A similar method can be used by "lining out" a poem the class is unfamiliar with on the board. A short rhymed poem is best. People are asked to add a line or even a word to develop the poem bit by bit as they imagine it. By comparing the student's response to the actual words of the poem, they are able to appreciate each others imaginative efforts as well as the lines of the poet. This exercise often leads to a discussion of the relation of form to content in imaginative ventures such as poetry.

A collection of odds and ends in a box can be used in several ways. To teach graduate students something about the various ways of knowing and the application of research methods, I bring in a box filled with stuff and ask, "What's in the box?" I keep the experimentalists and others from opening the box and let them develop research and communication theories. Another way of going about it is to let each person take something from the box and make up a story, poem, play, or some kind of communication about the thing drawn from the box.

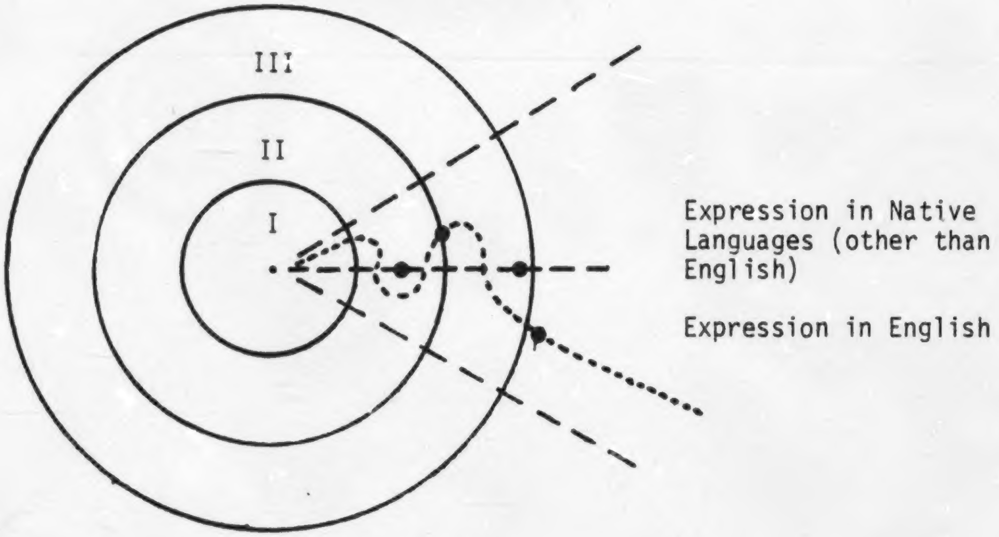
Here is the best methodology I have ever used for developing creative interpersonal communication and getting people to talk about themselves--"The Tabletop Metaphor." It is the simplest exercise I have ever done, but also the most meaningful. The rules of the exercise are as follows: first each person is to have a single object that will serve as a metaphor for self as they see themselves in the "here and now," and I tell them they will be asked to place the object on a cleared off table top and explain why they used the object as a symbol for themselves. Each person places his or her object on the table and has the right to move the object whenever they wish as long as they explain why they are moving. The second rule is that no one can move another person's object and that the objects cannot touch unless permission is granted. Students often show surprising imagination in choosing symbols, but what happens on the table as the objects are moved is even more creative. It is best for the teacher to always refer to the objects rather than to the people. For example, "the sad pencil with the broken point," "the happy circle of gold," etc., and to ask how "the sad pencil" feels about being encircled by "the happy circle of gold?" This exercise may take a long time to complete since there are often many moves as additional pieces are added to the table and the reason for each is given. There always seems to be a move toward the center of the table first, then a pulling away. When I do the exercise and the final move is made, the group usually wants to know what my object would be and I tell them honestly that I see myself as the tabletop. I think of myself as a teacher, one who enables students to see themselves in relation to others.

While teaching at the University of Hawaii as a guest professor I did the metaphor exercise in a class with fifty students. As an ungraded part of the final exam I asked people to identify the objects used by various people in the class. Most of them could recall over 80 percent of the objects. Some could even draw the final configuration of objects.

These and many other exercises are usable in teaching English as a second language. Our problem may be that we are inhibited in doing with adults what may seem more appropriate for children. If this is the case, we should recall that the greatest acceleration or learning takes place in childhood and that there is much value in reclaiming those early years even as adults.

It is rather strange how certain books endure. Two of the most valuable books in my library on imagining are Creative Power: The Education of Youth in the Creative Arts by Hughes Mearns (New York: Dover Press, 1929) and Creative Intuition in Art and Poetry by Jacques Maritain (New York: Meridian Books, 1955). The book by Mearns is a narrative of a creative teacher and hidden away in these stories is much wisdom. The book by Maritain has a philosophical base and suggested to me a model of a communication theory for teaching imagining to speakers of other languages.[2]

At the center of this model are three circles, the inmost area (I) representing the Creative Intuition where there is a preconscious interaction of cepts (smallest part of a concept) and surds (smallest describable part of a sense experience). In the inner circle the imaginal-emotional charges are operative in a sensed but unexpressed manner. Area II is designated as the place where creative intuitions and impulses begin to form into images as they move into the subconscious and preconscious. The outer circle indicates where the Creative Intuition (I) has now moved through the subconscious level (II) and is beginning to become conscious. What has had imaginal (I) and general significance (II) at a subconscious level now begins to take on a single significance.



I. Creative Intuition (Imaginal-emotional Changes)

II. Preconscious and Subconscious Imagining (General Significance)

III. Conscious Level of Imagining (Specific Significance of Symbols)

Our experience in trying to find the right word, whether learning a language or trying to write a poem, follows what is sketched in the model. At the inner circle there is an intuition that leads us to feel there must be a means of expression for what we want to say. We search for cepts and draw upon the bases of prior experiences trying to find the right word. In the second area there is a subconscious "deep level of language" that provides the base for what we do in the third level when we begin to sort through the words and symbols to find just the right one.

Since our interest is helping speakers of other languages improve their oral use of English, we must recognize that the activity in areas I and II is prelinguistic and a person may be "thinking" and "feeling" in another language and finally be able to find the word in English in area III. The person with several langauges to choose from often cannot find the exact word for expression in a language he or she is learning. This is not because of personal deficiencies, but because there really is no word for what they are experiencing in that language.

The expression of the creative intuition and impulse is dependent on several factors: the means of communication available, our repertoire of communication expressive skills, and our needs to communicate. While imagination is the necessary initial ingredient, it also is that quality that enables us to make the necessary adaptations and adjustments as we attempt to communicate.

People can be encouraged to be more imaginative than they are and the means of expression and communication can be provided, but imagining is an inner action in the mind that almost defies description. If researchers are right, the place from which the imaginative impulses spring is the right hemisphere of the brain. Here are lists of words that have been used by Hart, Jaynes, Ornstein, Penfield, Samples, and others to describe the nature of the right and left hemispheres:[3]

Left Hemisphere:	Right Hemisphere:
analytic	alogical, paradoxical
fragmenting	synergetic, synthesizing
differentiating	nondiscursive, holistic
verbal, linear	preverbal, simultaneous
seeking closure	content with openness
conventional symbols	metaphoric, divergent
able to "lie" due to words	unable to "lie," honest
denotative in nature	connotative in nature
impersonal	feelings
confirmable, factual	judgmental
sympathy	personal, empathetic
scientific, empirical	intuitive, insightful
logical	imaginative

Enough of this heavy academic stuff. What about "The Care and Feeding of Whifflehoofers" mentioned in the title? Here is an updated report on what I know about imagining that has come about within the past few weeks.

I have been a storyteller all my life, but recently I learned something quite important about the use of the imagination in telling stories. Here at CBN University we have been working on a television pilot for a children's program aimed at the one to five age group. The series will be called "Bears and Blankets." I agreed to tell stories about "whifflehoofers," an anomalous animal that can be whatever anyone imagines it to be since whifflehoofers are entirely imaginary. For years I've told about the "Wet Water Whifflehoofer," the "Dry Land Whifflehoofer," and other varieties. While the stories were all from my imagination, they became rather rigidly set stories. However, when I and a couple of kids are on camera, me telling the stories, they listening and adding to the stories, I found that if we had to do a retake I could not tell the same story again. You just can't fool kids that way. They will tell you if you just told them a story, so I had to keep making up story after story. It got to the point where I really had to use my imagination and make up a new story each time the cameras rolled.

In watching the playbacks I saw the difference between just telling a story and imagining a story and letting it come out. It was not only what I did but what the kids did when they knew we were playing the imagining game. They added to the story more than I could because their minds were fresh and not cluttered up.

The experience of having to use my imagination to concoct a story each time the cameras rolled and not being able to back up and tell the same story twice has impressed upon my mind the need for constant use of the imagination. I imagine this is what imagination is--a continuous activity of the mind.

Unfortunately, we have to use words and symbols to communicate what our imagination is doing. Frequently, this results in a distortion of the "true" message. The imagination has no one language, nor is imagination limited to means of expression. The imagining function is stifled when there is an overbearing concern for correct usage, as in the H*Y*M*A*N* K*A*P*L*A*N* example, and unless the imagining process is continuous, as in the whifflehoofer illustration, it becomes set and routine. All this, as well as the way the brain is thought to function, is something we should be aware of as teachers of communication.

To get your students to become more imaginative you have to take the stance of Mr. Parkhill and let your Mr. Kaplans have free reign to make a few converts. You should also encourage your students to use their imaginations constantly, and if they create "whifflehoofers" you should share with them and be concerned with their "care and feeding."

NOTES

[1] Leo C. Rosten, The Education of H*Y*M*A*N* K*A*P*L*A*N* (New York: Harcourt, Brace and Company, 1937).

[2] Jacques Maritian, Creative Intuition in Art and Poetry (New York: Meridian Books, 1955), p. 220.

[3] See, for example, Leslie A. Hart, How the Brain Works (New York: Basic Books, 1975); Julian Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind (Boston: Houghton Mifflin, 1976); Robert E. Ornstein, The Psychology of Consciousness (New York: Viking Press, 1972); Wilder Penfield, The Mystery of the Mind (Princeton, N.J.: Princeton University Press, 1975); Bob Samples, The Metaphoric Mind (Reading, Mass.: Addison-Wesley, 1976).

COMMUNICATION EFFECTIVENESS: A FUNCTIONAL ISSUE

Barbara S. Wood*

A colleague was preparing a special training session for a group of European business executives recently placed in a major Chicago banking operation.[1] Having worked with the executives a number of times, she knew that they wanted to feel more comfortable and effective in dealing with persons in American businesses. Her topic for the day was what to talk about at lunches and in preliminary segments of meetings. On the agenda for consideration were these do's and don't's:

1. DO talk about sports results, such as how the Cubs did against the San Diego Padres, or how the professional football teams did that weekend; and do keep up with sports news;
2. DO comment tastefully on that extremely attractive man or woman who just walked past your table in the restaurant, though sexist comments are out; BUT,
3. DO NOT talk about something deep and philosophical, such as a recent editorial on desegregation, and
4. DO NOT share your concerns about your adolescent daughter's struggle with puberty.

To function effectively in American business settings, successful non-native speakers from Europe will learn what American bankers talk about and how these topical preferences may differ from their own native expectations. This is all part of the new trend in developing communication competencies while teaching English to non-native speakers.

The articles in this journal are organized with the idea that teaching English to speakers of other languages is best accomplished by a functional approach to instruction. The approach centers on the five most significant functions for which we communicate: controlling, sharing feelings, informing, ritualizing, and imagining. The lead article by R. R. Allen and Constance Knop provides an excellent framework for instruction in any of the functional areas. The guidelines are practical and classroom-based, yet geared to the demands of the real world. Two themes which run throughout the articles relate to requirements of a second language program for success in the development of communication effectiveness:

1. The program must help language-learners become sensitive to cultural/language differences, and as a result, understand what are the "obvious practices."

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2. By learning the communication functions and the rules by which one applies them, the non-native speaker will learn "how to behave" in the new culture.

The articles are summarized under these themes with the purpose of providing a general conclusion.

Becoming Sensitive to Obvious Practices

The language learner will soon discover that practices which are obvious in one's own culture and country might not be the rule in the target country. For example, it is obvious to a Japanese businessperson that business deals are consummated in a social situation and usually in the evening hours. To the contrary, American practices stress the importance of daytime hours for striking business deals; while evening dinners may be part of the process, it is not common practice to work out the details of the business deal in the social situation. In teaching English to non-native speakers, we must find out what is obvious in their country in critical communication situations and how these practices may vary for similar situations in our culture.

The persuasive techniques included in the article by Barbara Warnick allow the non-native speaker strategies for analyzing the "audience," or in this case, discovering the obvious factors of the communication situation. By asking questions of the native speaker, the speaker of another language can find out whether or not it is a usual practice to discuss business in a restaurant setting. In addition, the language learner can analyze the business communication to determine if his or her English counterparts value problem-solution strategies or the motivated sequence approach to organizing their persuasive messages.

Linda Heun and Jane Byrd include an important discussion of assertive, nonassertive, and aggressive styles of controlling. The language learner will benefit from studying the uses of English in each of these styles of controlling. More important, however, the person can gain some understanding of what is expected in a particular situation. What might be obvious to a traditional Korean speaker is a rather quiet, nonassertive manner in controlling. On the other hand, a speaker of English in our American settings will likely value a more direct, assertive style of controlling. Excellent activities discussed in the Heun-Byrd article give the non-native speaker the options available in various situations. But it will be the language learner's task to decide which option is most appropriate for the particular situation.

How does a non-native speaker discover obvious practices when they are not the focus of instruction? Vincenne Waxwood and John Stewart's article on teaching feelings in the second language classroom provides a productive model for discovering cultural information as well as for sharing feelings with another person. By using the standard communication practices of paraphrasing, asking clarifying questions, adding examples, and listening, the non-native speaker can discover relevant information and feelings which bear on the situation. If a conversation is taking a direction which puzzles the language-learner, that person can use a paraphrase such as this: "You seem to be saying that you're displeased with my idea--is my interpretation correct?"

Any communication approach which hopes to provide instruction helpful in the development of relationships among people will necessarily center itself on a process of empathy. As Barbour suggests, a person learning a second language must continually put himself or herself into the shoes of the other person. If our goal in the learning process is to become sensitive to the standard practices and styles of the native language, empathy is central to this. Developing empathic skills is key to sharing feelings and ideas in the new language. In fact, empathy is critical to both teacher and learner in the second language process; it is nearly as important that the teacher be empathic to the difficulties encountered by the learner as it is for the language learner to try to understand the ideas, feelings, and rules important to the target culture.

Learning Ways of Behaving

Learning English through a communication functions approach does not stress the acquisition of language in terms of words, grammar, and meanings; rather, the communication functions approach stresses acquisitions of ways of behaving in critical communication situations. This approach does not let us get away with accepting uses of language which are simply correct or grammatical; the approach insists that interactions are effective and satisfactory in terms of interpersonal relationships.

Kristine Fitch and Robert Hopper suggest that second language learners come rather well equipped to function effectively in the function of informing because they have already encountered the "given-new contract" underlying informational communication. They already know that in activities such as giving directions and describing, some of the information is shared between the communicators, and called "given" information, while other information is not shared, and thus, "new information." To understand the dividing line between the two types of information is essential, because it is the new information which must necessarily become stated in the message. Fitch and Hopper's article contains exercises which allow us to consider the complexities of asking and answering relative to what information we share versus what we don't share.

Charles Stewart's article on the art of gathering information is useful for its suggestions in uses of questions and a discussion of satisfactory versus unsatisfactory responses to questions. It is essential for one learning a second language to experience interactions where feedback on appropriateness and clarity are given. Since the second language learner must rely on observation and questioning for securing information relevant to effective functioning in the new language, instructional practices must explore typical difficulties related to gathering information.

The communication function which probably allows non-native speakers to feel more like a native communicator than any other communication function is that of ritualizing. Greetings, conversational rules, joking, complimenting and other forms of ritualizing are key to the process of learning how to behave in another language. Orientals find it surprising that English speakers say "How are you?" in their greetings. They find this fixed-answer question a rather curious way of greeting someone especially because the answer is always "Fine."

Robert Ross discusses one of the more interesting and complex ritual forms: humor. Humor as ritualizing communication is first cast in the area of listening and decentering, based on watching a television program or a live humorous performance. Next, skits and oral readings invite active participation of the language learners, bringing them closer to behaving like native speakers. The final phase of instruction sounds as if it would be popular with any group of students: the utilization of a roast format to honor a person humorously.

Childhood games, idioms, and the activity "rig-ma-role" are creative ways that Judy Goldberg suggests for acquiring practice in the ritualizing function. These activities give the non-native speaker excellent practice in what it feels like to communicate in the new language. Her exercises are outlined and explained in terms of the communication competency model of expanding repertoire, selecting criteria, implementing choices, and evaluating one's effectiveness.

A major problem for non-native speakers in coming to our country is clearly stated by Donald Ecroyd and Sumiyuki Yukawa:

> Many of these students, attempting the free give and take of conversation with native speakers for the first time, face long, awkward moments of silence when they fail to keep the conversation rolling. They do not talk enough, and others feel uncomfortable being with them and having to take so much responsibility in the conversation.[2]

Traditional second language instruction is not geared to the creative and instantaneous context in which language must be used. Ecroyd and Yukawa offer several exercises which would shift the nature of language learning practice to more spontaneous and imaginative settings.

A most creative and imaginative exercise is the one offered by Paul Hunsinger in his article on teaching the imagining function. The "Tabletop Metaphor" activity is an exciting one for communication classes for native speakers or second-language learning. The exercise employs many of the important factors of creativity discussed by Hunsinger, and would help non-native speakers develop an appreciation of native language practices and human relationships.

While the articles in this journal offer distinctly different starting points for communication learning, all adopt the central theme that one must learn to behave in the new language just as one learned to behave in one's native tongue. Instruction must focus on alternate ways of behaving in learning the new language. For example, an American business practice is the use of direct, clear, and assertive language in the development of a proposal. Persons from Oriental cultures will find our direct and assertive communication style very different from their practices which feature subtle nuances of meaning and the development of ideas through an interplay of details. While one could argue that this difference could be considered as a difference in either controlling or informing strategies, I think we can see that the assertive versus subtle nuance approaches are more than two ways of using a communication function. Instead, they are two distinct ways of thinking, perceiving, and behaving. To learn a second language, we have to move ourselves from being a speaker of our native language to becoming a speaker of another language. The functional communication approach brings us closest to accomplishing this transformation.

NOTES

[1] Special thanks to Professor Judy Curry for her assistance in providing examples from teaching English to persons from businesses in Chicago.

[2] Donald H. Ecroyd and Sumiyuki Yukawa, "Using Speech Communication Methods to Teach the Imagining Function to Speakers of Other Languages," p. 81.

A Preview of the Next Special Issue

The next special edition of *Communication* will be devoted to essays on oral interpretation. The following authors and topics will be represented.

Wallace Bacon	A Definition
Charlotte Lee	Poetry
Lilla Heston	Prose Fiction
Timothy Gura	Drama
Dwight Conquergood	The Oral Tradition
Mary Strine	Criticism
Lea Queener	Phenomenological Approach
Joanna Maclay	Readers Theatre
Robert Breen	Chamber Theatre
Paul Edwards	Adaptations
Alan Wade	Recent Scholarship: Chamber Theatre and Television Adaptations
Louis Ceci	Recent Scholarship: Linguistic Approach to Criticism

We hope this edition will be a stimulating one of interest to interpretation scholars throughout the world.

John B. Davis
Guest Editor